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A WEEKLY JOURNAL
DEVOTED TO MUSIC AND THE MUSICAL ARTS

Twenty-third Year. Price, 10 Cents. Subscription, \$5.00. Foreign, \$6.00.—Annually.

VOL. XLIV—NO. 19.

NEW YORK, WEDNESDAY, MAY 7, 1902.

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APRIL 7, 1903.

ON three previous occasions my account of the close of an opera season at the Dal Verme Theatre has been crowded out of this correspondence for want of space. This time, however, I shall begin my letter with the matter referred to, thus making sure of its being included.

Toward the end of the past carnival season a new, short opera was produced at the Dal Verme, entitled "Il Natale" (Christmas), composed by a young musician named Arturo Cadore.

The opera is written in one act, with two scenes divided by an intermezzo; and the text, containing a very simple plot, is based on a little Milanese comedy of Cleto Arrighi.

Maria, a young girl, has been betrayed and taken from her home by her lover. Deserted and miserable, she returns to her native town on Christmas evening, when the spirit of peace and forgiveness is in the air. First Maria's mother opens her arms to her erring child, then her soldier brother offers his welcome. The father only is unwilling to bury the past. But, at last, seeing his child on the point of crossing once more the threshold to which she has but just returned, he relents and bids his daughter take her place at the table. Outside the home the Christmas anthem of praise and good will is heard, and so the curtain falls.

Arturo Cadore is a young musician of talent and promise, who, a few years ago, wrote successfully a comic opera, "I Vespri," produced at Milan, which promised good future. His "Il Natale," while successful, is hardly a work to continue life on the boards, but the author fully demonstrated his undeniable talent for the theatre. The production was not particularly good.

Among the other operas heard at the Dal Verme were "Il Barbiere di Siviglia" and "I Lombardi alla Prima Crociata," which were both beneath criticism.

In "Lohengrin," which opera was also heard, there was something lacking throughout the performance. Several of the tempi were too slow, the Swan Song entirely so; the chorus was heavy footed and not always on time. The orchestral prelude was interrupted by an outbreak of untimely applause, as if the audience did not want or could not wait to have done with the coda. Lohengrin's voice was tight, small and under fog influence; Elsa's voice, on the contrary, was loose and wobbly, shaky in the beginning, but became steadier toward the close of the first act. Telramund was all right until knocked out by the Knight of the Swan. Ortrude looked as if she knew and thought things she did not utter. The King looked a perfect picture of Gambinus. The Herald kept close watch on the conductor, who was trying to get away from him, while the trumpeters were blowing into the house, instead to the four corners of the world for Elsa's champion.

Elsa sang her balcony scene music in the second act very well, her voice sounding clear and sweet. Ortrude had her inning and bamboozled the trusting Elsa fairly well. Lohengrin's voice no larger, but smooth, surrounded by too much obesity to free itself and come forth. Male chorus fine until the women came upon the scene, which utterly demoralized the men and made their singing sound decidedly below par and pitch, the orchestra always dragging when not in company with or following the singers. The last performance of this opera was "una serata d'onore" for the conductor, when several presents and donations were made him, among them a wreath as large as the gentleman himself. Cannot imagine why he (Conductor Vigna) dragged his tempi so dreadfully, unless he was thinking of this laurel wreath crowning, to take place at the end of the act. The opera was frightfully cut, but not to any advantage; the orchestra, numbering some sixty players, was not in the least a

musical body on this occasion. There were many strange, odd and funny costumes in evidence. The scene or drop curtain remained hanging in midair, affording much hilarity all over the house; finally the outer curtain, covered and plastered over with all sorts of advertising signs had to be rung down to save the situation; much applause. Act III.—After receiving his presents, Signor Vigna conducted the orchestra through the overture or prelude to the third act with much more spirit and life, but the audience never allowed an orchestral finish without interrupting. Much of the phrasing in this prelude was distinctly bad in several instruments; and the brass, particularly the trombones, swallowed half their notes, while others were scattered and lost in the shuffle. The plastered show curtain rose on the bridal chamber scene. The bridal chorus ran ahead of the conductor, and upon reaching the stage, the scene, were sufficiently out of breath to sing desperately flat, out of tune, out of time, out of joint; never more true than for a conductor to exclaim: "I must follow them, for I am their leader!" The beautiful scene between Elsa and Lohengrin in this act was woefully wanting in poetic charm, each pleading, not with the other, but always addressing the public for a hearing.

In the last act the trombones, but more particularly the bass tuba, had a hard time of it. In spite of cuts—the intermissions being cut—the opera performance lasted fully four hours. The orchestra was from time to time at sixes and sevens. And this was what the Milanese daily press praised as a splendid production of Wagner's "Lohengrin"!

My account of the thrice reformed "Faust" is funnier by far—perhaps too ridiculous, however, to fill the columns of THE MUSICAL COURIER with the matter, though it is absolute, positive truth, I can assure you. I have also an account of "La Gioconda" with which to treat your readers, but hesitate to claim so much of your valuable space. The one production during the season at the Dal Verme Theatre that called for and deserved unstinted praise was the interesting, historic ballet, "Pietro Micca," musically good and splendidly performed.

Under changed management and with an entirely different company of singers and musicians as well as conductor, a new spring season of opera is announced at the Dal Verme. The works to be produced will be "Andrea Chenier," Giordano; "Carmen," Bizet; "Chopin," Orefici, and "Alessandra," a new opera by Pacini, a blind musician. This repertory is from the operas published by the house of Sonzogno, usually performed at Signor Edoardo's own theatre, the Lirico Internazionale; the Dal Verme generally producing Ricordi publications of opera only.

Among the singers engaged to sing in the new spring season of opera announced at the Dal Verme Theatre I notice with much pleasure the names of two Americans—Eleonora de Cisneros and Roberto Moor. Both of these singers have but recently started their respective Italian careers, Signora de Cisneros, mezzo-soprano-contralto, coming from New York, and the gentleman baritone hailing from Ohio.

S. E. Hartman, the baritone from Chicago (pronounced Keecago over here), who has been studying for several years in Italy, during which time he has sung repeatedly in opera, will return to his home in America very soon.

Miss Cora L. Follen, a St. Louis dramatic soprano, has just returned from Intra, on Lago Maggiore, where she has been singing the part of Elvira in Verdi's "Ernani"; the local press making most flattering mention of the young lady's appearance in this character. Miss Follen made her debut at Aquis only a few months ago in the part of Leonora ("Trovatore").

Gaetano Mollica, an Italian naturalized American citizen, is also back from Intra, on Lago Maggiore. The gentleman is a tenor, and he tells me that he makes grand success in the part of Fausto; he makes a "bis" in the romanza with a high C on fanciulla. Mr. Mollica, however, seems not over elated with things Italian and yearns for New York, but may first visit Russia, where he has been before.

In the Galleria Vitt. Em. the other evening I met Signor Bensaude, the baritone, who has sung with the Grau Metropolitan Opera Company in New York. The gentleman appeared not averse to being returned to the United States with a brilliant engagement.

Among the American vocal students in Milan, the pupils of Maestro Sebastiano Breda are making progress

with big strides, some of whom will soon be able to tell the musical world of this progress in language and manner of song all their own.

Something for pretty American girls to think about.

Miss Drusilla Marx, or Marix on the stage, a vocally and musically talented young lady from San Francisco, is a mezzo-soprano-contralto, who has sung several opera roles quite successfully in Italy. Recently her handsome appearance in a certain part, at the opera house of a town lying between Milan and Genoa, aroused the envy of another female singer in the company. But, worse than this, all the male subscribers to the opera demanded the right of personal acquaintance with the fair Californian, a condition of affairs the young lady's good mother could not approve of in the manner her daughter's society was claimed and insisted on by these (gentle) men.

At the same time the attractive young singer was informed by the management that unless she would submit to these various introductions he should be compelled to close the theatre, as his (would-be) gentlemen supporters had threatened him with dire vengeance in case the lady refused. Naturally Miss Marx, with her mother, left the town at once. Her role was assumed by another singer, but only for a few nights, when the house was closed as had been threatened. Further comment by me is unnecessary.

Samuel Sosnowski, the well-known New York pianist, and his friend, Charles Gluck, of Minneapolis, have come abroad for recreation and are doing Italy together, favored by exceptionally fine weather. Arriving at Naples, they visited Amalfi, Sorrento, Pompeii and Vesuvius; then the Eternal City and the Pope; Florence and Pisa next, where they failed to ascend the "leaning tower" for fear of falling out. At Venice, though surrounded by canal water in abundance, they preferred to drink the "Pilsen" many musicians are said to be fond of. Leaving Milan, the invigorated travelers turned their steps toward the Riviera, intending to break the bank at Monte Carlo.

Speaking of Monte Carlo calls to mind a young Bohemian violinist playing in the Riviera, a fellow pupil of Kubelik, named Kocian. Pan Sevcik, the teacher of both these young fiddle artists, has said that he would produce a Kubelik every year, and this young Kocian has already played through Austria-Hungary, Monte Carlo and the Riviera. His master claims that he, Kocian, will become much greater than Kubelik.

After finishing the Riviera Kocian returns to play at Vienna. He is also announced to play in London with orchestra at the Richter concerts during May; he has played in London before, but with piano accompaniment only.

The Countess Robiglio is said to have presented Kocian—in the good, old-fashioned style adopted by patronesses to promising young musicians in the last century—with a fine Gagliano violin, and allowed him to choose the best bow he would have and could find at her expense. How splendid a thing if singers could obtain fine voices or select vocal cords in this way, and purchase bows, or air columns (breath), to play upon them!

Last evening a large and very select gathering of artistically inclined and socially high standing people were entertained at the palatial home of the Countess Durini. The occasion was the birthday celebration of the noble lady la Contessa, who is well known for her extraordinary love of music and the sister arts; her grand salons, splendid collection of art treasures, magnificent paintings, &c. The lady is noted, too, for her generosity toward musical people.

As usual in these beautiful salons of the Countess Durini, considerable music was heard and enjoyed by those so fortunate as to be counted among the friends or guests of the countess. Among the assemblage present were several Italian artists of distinction, who favored the company with soprano, tenor and bass solo selections, besides singing some concerted music; there was also a good violinist present, who added some choice pieces. But the main feature of the evening, musically, was a group of fair Californian girls, who had formed themselves into a vocal quartet, singing darkly melodies and various American songs harmonized for four voices, unaccompanied. These young ladies were the Misses Marcella Craft, Florence Dillon, Floy Bradshaw and Norma Rockhold, all of whom have beautiful voices and are training here for operatic careers. So as to facilitate the understanding of the audience, which was largely Italian, each song was prefaced with an outline explanatory of the words to follow. This quartet proved a decided novelty to the Italians, who enthusiastically voted it a great success and commended especially the wonderfully correct intonation, the even balance of the voices and their perfect blending in singing together. Needless to add that the young ladies, our girls from "Italy

across the ocean," are exceedingly happy over their success and the cordial reception accorded their singing by the countess and her many friends. That America's fair daughters from California State, blooming in new spring fashioned gowns, presented a pretty and attractive appearance, goes without saying.

A strange and exciting adventure happened the other day to Sarasate, Berthe Marx and her husband, Otto Goldschmidt, in the Roumanian town of Jassy. After the concert, the enthusiastic students had taken the horses from the artists' carriage, and as they were tearing and pulling in every direction the vehicle ran with the two side wheels up on the high footway and lost its balance. Luckily the crowd was thick and the students strong enough to keep the carriage in straight position until the danger had passed, and then the frightened artists were pulled triumphantly to their hotel.

That dashing pianist Teresa Carreño, began her Italian tour at the Pergola Theatre, Florence, March 15, and may soon be looked for in Milan.

A concert of the Kaim Orchestra under direction of Felix Weingartner, is announced to take place at the Lirico Theatre next Saturday night.

At the Scala Theatre the first of the four orchestral concerts under Signor Arturo Toscanini's direction, will be given on Sunday afternoon next.

Alessandro Cortella, a by no means unknown writer, has ten opera libretti of one act each to offer to the 50,000 lire prize winning composers. And there are others.

The American colony in Rome have followed the example of the German Emperor in offering a statue of one of their most eminent countrymen to be placed beside those of Shakespeare, Dante, Goethe (and more recently also Victor Hugo) in the Eternal City. The choice lies between the claims of Longfellow and Hawthorne. The former identified himself with Italy by Anglicizing a fragment of the "Divina Commedia." Hawthorne's name, on the other hand, is closely associated with his ideal description of Rome in the "Marble Faun." If other countries follow suit, the authorities will have to face

an embarrass de richesses in the way of statues, remarks an English correspondent writing from Rome.

The courtesy and respect displayed toward the Pope by the numerous foreign governments, including those of Protestant nations, which through the medium of special missions have tendered their congratulations to His Holiness on the occasion of his Pontifical Jubilee, have afforded the utmost personal gratification to the Holy Father.

The fatigue caused by the numerous receptions has been more than counterbalanced by the pleasure experienced by Leo XIII. at receiving so many marks of regard.

The aged Pontiff is deeply interested in everything connected with the celebration of his jubilee; he wishes to read all telegrams, letters, newspapers and addresses on the subject, and to examine all the presents to him. A great old man is Pope Leo XIII.

The Easter music at the Duomo in Milan included, for the first time, the mass for eight voices by Ed. Kretschmer. The complete program was as follows:

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Credo, a 8 voci.....E. Kretschmer
Sanctus, a 8 voci.....E. Kretschmer
Confractorium, a 4 voci.....R. Boucheron
Sonata, a 2 organi.....J. Rheinberger

VESPERS.

Lucernario, Inno, Post-Inno, a 4 voci.....A. Quaglia
Salmo In exitu, falso bordone.....J. Melitor
Magnificat, a 4 voci.....Padre J. B. Martini
Antifona Post Magnificat.....C. Monza
Pater Noster, a 4 voci.....S. Gallotti
Inni e Salmi di Completa, a 4 voci.....S. Gallotti
Antifona Regina Caeli, a 4 voci.....A. Lotti
Maestro di Cappella, S. Gallotti.

April 15, 1902.

It has been said that "every country has the government it deserves." A century and a half or more has gone by since Montesquieu penned that sentence, and it holds as good to-day as in the hour it was written. Admittedly the French are essentially a theatrical nation; this no one knew better than Napoleon I. The Italians, too, are a theatrical, a melodramatic people in many of

their tastes, privately and publicly, and this inclination or tendency must be humored or even appealed to in the outward symbols of it being emphasized from time to time in some spectacular fashion; hence the many customs, usages, practices and show affairs of the people, the Government, the Church, the theatre, that to the Anglo-Saxon mind must ever appear odd, unreasonable, incomprehensible.

If it be true that every nation has the government or the management it deserves there is more reason to believe that theatres and opera houses in Italy are run on the same principles. Take as an instance the Scala Theatre at Milan. Of what artistic worth or merit has been the season just finished at that ancient, gilded house? The first opera, the "Walküre," was brought on with good intentions, no doubt, but with too little (successful) understanding of what Wagner's great opera meant. The public did not care for the work, and the people were humored and immediately treated to a revival or return to "Linda di Chamounix" (during which they—those in the boxes—might chat and entertain themselves with small talk, so frequent in theatres where the opera is only fashionable pastime, or pride). But why "Linda"? Chiefly because "L'Elisir d'Amore" had been so well received last year. And with "Linda" the opportunity for making effect was taken advantage of in the production of the spectacular show, the ballet "Amor," with elephant (a novelty) and bull in the procession, the numerous scenes, the innumerable shapely limbs of pretty girls, gorgeously and bewilderingly mixed.

After gentlemen, occupying boxes in the fifth tier—not necessarily viewed or observed from above—would regain consciousness, or recover from their doze, or their nap over an evening newspaper or the opera book of "Linda," they would invariably come to their senses and remain wide awake during the ballet show that followed each and every opera performance (excepting the "Walküre"), even on the first night's production of the new opera "Germania." Thus the "Amor" ballet was proffered at every opportunity, including entire Sunday afternoons, besides a number of times at half prices. Needless, perhaps, to remark that a certain publisher of music has a keen interest in the Scala repetition of scores under his control. If, on the other hand, there was a surfeit of this ballet (and no one can deny the truth of it) the people deserved to get what they got—else why did they attend? That is, they got all—perhaps more—than they—"deserved." Montesquieu was right.

The musical little opera of "Hänsel and Gretel," though

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well given, had to be enlivened with a good stretch of "Amor" ballet following. The old favorite "Trovatore" proved so new a friend to the Scala that his acquaintance had to be renewed through the reading of opera books; but when the theatrically showy performance upon the stage promised to draw well the royalty paying interests of the publishing concern controlling the old opera dictated a goodly number of repetitions to follow. The same with "Germania," of which opera a large number of consecutive performances was at once decided upon and announced only to help fill the gaping coffers of the publishing house owning all the rights of performance. Weber's "Euryanthe" (not controlled by the same publishers I have in mind) had a first production in Milan at the Scala, but with only two repetitions of the work, though it pleased the audience. Of the premiere of this opera remarks follow further on.

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Since the referendum—a vote taken by the people on the question of a subsidy being granted to the opera by the municipality—resulted disastrously for the Scala and seemed to imperil the future of opera at that house, the management, through the power behind its throne, together with most of the daily papers (being interested in what the cause held for them), have been booming and praising everything done at the Scala, even in the face of ridicule. This was done, of course, to encourage and further a plan of subscription by shares, now progressing, for the maintenance of opera at the Scala hereafter, and which may succeed; and then the public will again be treated to the opera and opera performances it deserves. Remember, I do not say to the opera and performances the people may want, or should have, but to the opera, the show—they "deserve."

"Euryanthe," the romantic opera of Carl Maria von Weber, with its graceful, melodious music, attracted a large sized audience to the Scala Theatre.

On the first night, immediately after the overture, an unpleasant incident occurred to mar the entire performance of the evening. The overture to "Euryanthe," like those of the "Freischütz" and "Oberon," is musically attractive and pleased the vast audience immensely.

The people were enthusiastic and clamored "Bis, bis!" wanting a repetition of the tuneful overture. Maestro Toscanini, however, refused and attempted to proceed with the opera. The audience became more noisy and stubbornly insisted on hearing the overture a second time, whereupon the conductor grew furious, lost his temper, threw down his baton and left his chair. This loss of patience on Toscanini's part, his bad, or at least tactless, behavior toward the audience on this occasion, his bold attempt to ignore their wishes (and the public invariably rules in such affairs in Italian theatres), were too much for the people. They resented the director's conduct as a gross breach of etiquette, an insult, an indecency many termed it, and for some minutes the entire

theatre likened a rampant, howling mob in noisy, frantic yelling and stamping. Yet on Toscanini's reappearance this same frenzied audience immediately applauded and cheered the conductor, who then resumed his seat and repeated the overture; this so pleased and delighted the audience that they went wild with enthusiasm, gladness and satisfaction it seemed, over their victory just gained.

But all this demonstration had a demoralizing effect upon most of the singers appearing in the first act, especially upon the tenors; they were nervous and could not do their music or themselves justice. The audience got even with the conductor (and with the artists as well, if it may be put that way,) by receiving everybody and everything after the overture had been repeated in a cold, indifferent manner, so that the opera as a whole was hardly a success the first night.

Repeated a few evenings later, "Euryanthe" had a good performance, the overture being willingly "bissato-ed" and the entire opera, though somewhat antiquated in parts, was found to be delightful music. The artists sang better, feeling surer of their roles; the audience was in better, calmer or more receptive mood, and all went beautifully.

The "Euryanthe" opera was pronounced the source from which the Bayreuth master had drawn inspiration for his "Lohengrin," his "Tannhäuser," &c. Carl Maria von Weber had suddenly become famous, a great and glorious composer. However, other dictates or rulings at the Scala decreed that "Germania" should replace the bella musica of "Euryanthe" and that only one more opportunity should be given the public to hear this, now nearly eighty years old, graceful, romantic novelty of Weber in Italy.

The list of operas performed during the season at the Teatro alla Scala, with the number of representations, is given below:

"Walküre," 8, including 2 at popular prices; "Linda di Chamounix," 10, including 2 at popular prices; "Hänsel and Gretel," 13, including 2 at popular prices; "Trova-

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ture," 14, including 2 at popular prices; "Germania," 14, including 1 at popular prices; "Euryanthe," 3, including 1 at popular prices; Messa da Requiem, 2, including 1 at popular prices. The ballet "Amor" had 19 performances complete; 19 in parts; 10 Sunday matinees, besides 2 popular priced evenings, the last 12 productions being complete, making 50 performances in all of the ballet.



At Lugano, up the Italian lakes in Switzerland, nestled among the lower Alps, on a high elevation overlooking the Lago di Lugano and all the magnificent country about there, is situated one of the most romantic castles imaginable, known as the "Chateau de Trévano."

The chateau was built by Baron von der Weiss, a Russian musician, composer and pianist, and a lover of the beautiful, who made an immense fortune in Russian railways and expended, it is claimed, 12,000,000 francs in the construction of the place.

This magnificent chateau, built about thirty years ago, but which had not been inhabited for some nineteen or twenty years until a year or so ago, contains one of the finest Roman atriums extant, an atrium so beautiful for the rarity and harmony of its sixty marble columns and hundreds of crystal colonnettes that visitors from far and near, among them empresses and queens, have been attracted to Lugano to view this particular architectural gem. The park surrounding the chateau contains many acres of rare and varied flora. Grottos and fountains abound in this park; but especially alluring is a pretty little palace intended as a bathing house and worthy of a Venus.

Strange as it may seem, this handsome chateau is once more owned by a musician, this time an American citizen, of New York, named Louis Lombard, whom many readers of THE MUSICAL COURIER doubtless will remember. The whole property has been renovated by Mr. Lombard at an enormous outlay—some hundred thousands, he tells me—and the chateau is now not only the most aesthetic objective point for visitors to the Italian lakes, but I may add that it combines also all the comforts of an up-to-date American mansion.

Mrs. Lombard (née Allen) is a most gracious hostess, and many sumptuous entertainments are given at the castle.

The Chateau de Trévano contains also a good sized music room decorated in white and gold; besides a theatre complete in every respect for the production of drama or opera.

A series of charity concerts has been arranged under Mr. Lombard's direction, to take place on Saturday afternoons from April 5 to June 7, the gross receipts of which will be divided between the Italian Hospital and a fund for free school materials to poor children.

Here is the program given at the first concert, which was a numerously attended affair, the music critics of the principal Milan papers, the *Lombardia*, *Corriere della Sera*, *Il Mondo Artistico*, THE MUSICAL COURIER, of New York, the Lugano local press and from all the surrounding towns, Ticino, Como, Monza, &c., representatives being present:

PROGRAM.

Allegro moderato (Sextette), op. 48.....	Dvorák
Orchestra.	
Night Song.....	Lombard
(Avec violon obligato.)	
Mme. Mary Deane Jarvis.	
Le Réve.....	D'Ambrosio
Orchestra.	
Novelletten, op. 33.....	Gade
Orchestra.	
Allegro appassionato (Sextette), op. 25.....	Heinrich Hofmann
Orchestra.	
In quelle trine moribide, Manon Lescaut.....	Puccini
Mme. Mary Deane Jarvis.	
Valse Eccentrique, op. 33 (première audition).....	Lombard
Orchestra.	

Madame Mary Deane Jarvis, the wife of Dr. William Jarvis, the United States Consul at Milan, lent charm to the occasion and variety to the program by contributing two vocal selections. Mrs. Jarvis has a dramatic soprano voice of warm, sympathetic quality, of wide range and excellent schooling, whose every tone has found its correct placing, its natural color and proper adjustment. This spaks volumes for the method of her master, Signor Sebastiano Breda.

Mrs. Jarvis' interpretation of the Lombard "Night Song" with violin obligato, sung in English, made her native tongue sound sweeter than any foreign language possibly could, her enunciation being simply perfect, while her phrasing of the song was such as to make the

heart of a composer glad. The violin obligato was played very well indeed by Signor Pelizzari, the author himself filling in the piano part musically and harmoniously.

The Puccini aria from "Manon Lescaut," was rendered by Mrs. Jarvis with dramatic spirit, perfect intonation and musicianly understanding, her voice, style and method of singing showing to splendid advantage. The lady's fine stage presence and her stately, dignified bearing while singing naturally incline one to presume that she would be a magnificent, a superb singer of broad style oratorio. Her whole manner tends that way, so that I believe myself justified in speaking of Mrs. Jarvis as a future great oratorio artist, in which class of music she would certainly become noted should her aspirations lean in that direction. Her voice too, requires room, space in which to sound and ring, to show its grand proportions, its noble qualities.

The instrumental numbers, sextets and double quartets were given with considerable finish and musicianly expression by a small but good little orchestra numbering nine players, in which the full quintet of strings was represented, some reinforced of course; all under the able guidance of Maestro Lombard. The concert concluded with a new "Valse Eccentrique," by Lombard, that was eccentric in the extreme—whimsical and fantastic—if I may be permitted the expression.

Thus ended a most delightful visit to the Chateau de Trévano on the Lake of Lugano.



Ermete Novelli, as I have written THE MUSICAL COURIER repeatedly during the past four years, from Rome, from Venice and Milan, is beyond doubt the greatest present day actor Italy can claim. Novelli is great in every direction one may study him. He is wonderfully clever and versatile, knowing and playing, it would seem, almost anything and everything ever written for the stage, covering the whole gamut from tragedy to farce. Novelli with his company, of which Signora Giannini is the leading lady, has been playing here at the Alessandro Manzoni Theatre since the first of the month, in a nightly change of program taken from a most extensive repertory of plays.



An account of two interesting orchestral concerts I shall have to allow to lay over until next week.

DELMA-HEIDE.

KLINGENFELD QUARTET IN CANADA.

HEINRICH KLINGENFELD, the violinist and well-known pedagogue, has organized a string quartet in Toronto which, on account of the classic programs played at the concerts, has attracted unusual attention. After a fine concert at the home of Mrs. Walter Beardmore, on Beverley street, a writer who signed himself "Volti Subito" sent a long letter to the Toronto *Star*, which the editor published in a conspicuous page of the paper. First the writer referred to the beautiful works for chamber music concerts by Haydn, Mozart, Beethoven and Mendelssohn, and then he deplored the fact that even in cultivated Toronto music lovers seldom heard this immortal music well performed. "Volti Subito," however, declared that the Klingenfels played with the utmost regard for the whole art. To quote from the writer's letter:

"I was privileged to hear the Klingensfeld Quartet on Tuesday evening, and I candidly confess I was not prepared to believe we had such an excellent chamber music organization in Toronto, and the delightful surprise I experienced was all the more enjoyable. The ensemble, with a few trifling exceptions (noticeable only to an expert), was really excellent, the tone quality rich and full, and the nuances intelligently observed. Mr. Klingensfeld certainly deserves the highest praise for what he has accomplished with his quartet in the comparatively short time which has elapsed since it was formed. Toronto has reason to be proud of having such a finished and conscientious artist as Mr. Klingensfeld, and I for one sincerely hope he will permanently remain in our city and continue the good work of elevating the public taste for the 'aristocracy of music,' viz., 'quartet for strings.'"

BAILIE-STUART MUSICAL EVENING.—Miss Virginia Bailie and Francis Stuart have issued invitations for Wednesday, May 7, 8:15 p. m., Fine Arts Building, 215 West Fifty-seventh street. Some excellent piano and vocal music is assured.

HAROLD BAUER.

HAROLD BAUER sailed for Europe last Saturday after a very successful season. His farewell recital was given at Springfield, Mass., Thursday evening, May 1. The Springfield *Union* of May 2 devoted almost a column of space to a criticism of the recital and an analysis of Bauer's playing. Appended are extracts from the article:

Bauer is less an interpreter than a creator of music.

He has played in Springfield before, but never as he did last night. To the one who appreciates the effect of moods upon the work of artists, Bauer's mood last night was one which suggested the pouring out of his whole soul into what he was doing. He seemed to forget that he had an audience. He seemed to forget that there were lights and bare walls and flowers and people thereabout. All he seemed to know was that there was some music somewhere—somewhere out in the ineffable distance—away beyond what he could see with his eyes—and he found this music, and made his hearers understand what he found. It was just in the air that Bauer found it and made his audience see what he saw and hear what he heard—and it was an exhibition of pure musical genius that is rarely seen or heard in this country.

He reads music, yes.

But he plays with no music before him. He plays Liszt rhapsodies. He plays the delicate songs of Schubert. He plays the symphonies of Schumann—all on the organs built by his own hands—and he plays the song the sea sang to him when he went a-whaling.

That was what Harold Bauer did last night. He forgot all about the mere music which was written. He forgot that he was supposed to show marvellous technic. He simply played the little songs of Schubert, and the songs of Schumann and the marvellous melody of Gluck-Brahms, and the sweep of the sea of music as it had been written by Liszt.

That was all.

He interprets, surely, but beyond that he makes music of his own, which goes into and over and under and through the spirit of the composer, and accomplishes a result which is less than an interpretation, and more of a distinct personal feeling. Last night he won his audience by sheer magnetism. For the most part the program was familiar. The Gluck-Brahms Gavotte is rarely heard, and this was the gem of the evening. Other than this the making of the program was easy enough, for it ranged from Schubert delicacy to the marvelously technical Mephisto Valse of Liszt. But through it all Bauer carried his hearers with him, and when at the end of the queer little gavotte he paused for a moment before the last bar, there was a distinct applause which was unheard. It was deathly silent. It was genuine, and it was won by the player because he is what he is, an artist with a temperament—not an artist with a mere technic.

No more all round beautiful music did he make in any number than in the first Mendelssohn's prelude and fugue in E minor. The prelude was woven with wonderful meanings—a breadth and reverence combining to make it true speech. In this and in all the cantabile and emotional passages of the evening this artist simply surpassed himself. All the composers whose music he played were made to live, but in Bauer—so temperamental he made it all.

The fugue was wonderful, particularly because of the singing tone which Bauer possesses in unique clearness. Because of this power he makes the voices of the fugue distinct.

Brower Recital in Erie, Pa.

MISS HARRIETTE M. BROWER gave a piano recital at St. Paul's Parish House, Erie, Pa., last week, under the auspices of the following patronesses: Miss Anna Sullivan, Dr. O. Aichner, Miss Anna Tracy, Miss Mary Metcalf, Mr. Felgemaker, Mrs. Felgemaker, Mrs. Charles Strong, Miss Thora Strong, Mrs. C. C. Colby, Miss Ida Lawrence, Dr. Callaghan, Mrs. Dr. Callaghan, Robert Saltzman, Mrs. Robert Saltzman, Mrs. Dr. Brandes, Miss Clara Walker, Charles Hulbert, Mrs. Frank Neubauer, Miss Priscilla Taylor, Mrs. Eichenlaub, Mrs. Lewis, Mrs. Mathews, Mrs. E. Gross, Mrs. Fleehardy, Mrs. Fred Jarecki, Mrs. W. T. Black, Mrs. H. F. Watson, Miss Nagel and Miss Henrietta Ely.

A. K. Virgil was also present and made an address. There was a large audience, and the appended is from the *Messenger*:

Miss Brower, in her graceful manner, made a charming appearance. She has a wonderful technic, and the skill and control necessary to produce a great variety of tonal effects, and as she is of a very musical temperament her playing is very effective. Miss Brower not only plays with remarkable breadth and power, but also with the most delightful delicacy, which makes it a pleasure to listen to her. Mention should also be made of the technical illustrations which were played by the artist in an excellent manner.

ELIZABETH WELLER.—Miss Elizabeth Weller has lately been filling a number of engagements as accompanist with great success.

On April 21, when the Minerva Choral Club gave its concert, Miss Weller was the accompanist and her playing was really delightful. A long and difficult program, one hard enough to tax an accompanist's ability to the utmost, was given, but Miss Weller was equal to the task. She has also acted as accompanist with equal success for Miss Clarille Runals in her patriotic lectures.

Miss Weller has made great strides in the right direction, and her career will be well worth watching.

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An Evening With Beethoven at Klingenberg College.

AUGUST WALTHER, the pianist, composer and now a member of the faculty at the Klingenberg College of Music, gave a Beethoven evening, Monday, April 28, at the college, 108 Hancock street. The Klingenfelds, Heinrich and his accomplished wife, Marie, have within two years established a fine music school in the heart of the residential section. The faculty includes specialists of national and international fame. Mrs. Klingenfeld, herself a mother, is a born teacher and this may also be said of her talented husband. Children of tender years will find here the best opportunities of acquiring the rudiments. Older boys and girls and advanced students will find the college thoroughly equipped in all branches. Last year the series of faculty concerts and this season the pupils' recital have given the college standing and the neighborhood the prestige which good citizens crave. Many guests, besides students and members of the faculty, attended the Beethoven evening, and for lovers of pure music it proved an occasion of rare delight. Mr. Walther does not pose as a great virtuoso. He is, however, a musician, and the title, "traditional Beethoven player," by which Mrs. Klingenfeld introduced him to her audience, fits him admirably. He played three sonatas by the immortal Bonn master, No. 3, in op. 2; No. 1, in op. 14, and the beautiful "Waldstein," op. 53.

The wonder and variety of the themes created by Beethoven appear with startling prominence in the sonatas. The best parts of many commonplace compositions in this day were appropriated intentionally or unintentionally from this source. The grand simplicity of Beethoven's musical ideas is the compelling force that enshrines his name with that of the greatest since the foundation of the world. It is becoming impossible to speak or write about Beethoven without awakening the feeling of awe inspired by some strange supernatural presence. Mr. Walther's reading of the three sonatas and also the dainty "Bagatelle," op. 33, No. 6, which he played before the "Waldstein," was all dignity, symmetry, and classic in color, phrasing and tempi. While hearing such music performed with such scholarly perception no one is thinking of time or home going. The charming surroundings of the college rooms had something to do with putting the audience in the mood for the full enjoyment of a classic evening. Mrs. Klingenfeld is a gracious hostess. Mr. Walther, the performer of the evening, received the applause and congratulations with his usual modesty. After all, a conceited man cannot interpret Beethoven.

Mrs. Klingenfeld will remain in Brooklyn and continue the college classes into the summer. The faculty for this year includes: Heinrich Klingenfeld, director. Piano—August Walther, Mrs. A. Kallnitz and Mrs. Marie M. Klingenfeld. Organ—Florestan Domasheditz. Voice Culture—Mrs. Klingenfeld. Violin and Viola—Heinrich Klingenfeld, Paul Listermann and Alfred Walker. 'Cello—Hans Kronold. Musical History—Mr. Walther. Harmony, Counterpoint, &c.—Mr. Walther and Miss Helen Moore. Musical Training Classes and Art of Accompany-

ing—Mrs. Klingenfeld. Flute—Mr. Roodenburg. Harp—Mr. Fosdick. Mandolin—Mr. Bunher. Zither—Carl Wilk. Sight Singing—Wilbur Layster. Diction for Singers and Dramatic Art—Henry Gaines Hawn. Physical Culture—Mrs. L. Lloyd. History, Literature—Miss Josephine Walton. German—Otto Hach. French—Miss Artois. Italian and Spanish—Senorita Rosalia Cuevas. Phonetics—Mrs. Klingenfeld.

HANCHETT LECTURE RECITALS.

Almost one thousand persons attended the closing lecture recital which Dr. Henry G. Hanchett gave at Adelphi College, Monday evening, April 28. The usual analytical remarks were followed by the musical illustrations. Dr. Hanchett's subject for the season, "Contrasts," was divided into sub-topics for the different afternoons and evenings, that for the closing recital being "Contrasts in Popularity." The illustrations gave the audience a capital idea of the meaning of Dr. Hanchett's topic:

Prelude and Fugue in C major (Clavichord, Part I).....Bach
Dr. Hanchett.
Ave Maria.....Bach-Gounod
Mrs. Lucie Boice Wood.
Rondo in E flat, op. 16.....Chopin
Mrs. Stuart Close.
Slumber On.....Jewell
Had a Horse.....Korby
Porter F. At Lee.
Symphonic poem, Tasso.....Liszt
Arranged for two pianos by the composer.
Mrs. Close and Dr. Hanchett.
Elsa's Dream.....Wagner
Les Filles de Cadix.....Tosti
Mrs. Wood.
Symphonic poem, Les Preludes.....Liszt
Arranged for two pianos by the composer.
Mrs. Elbert H. Gammans and Dr. Hanchett.
I Feel Thy Angel Spirit.....Graben-Hoffmann
Mrs. Wood and Mr. At Lee.
Improvisation, op. 31.....Mason
Polonaise in A minor, op. 1.....Dayas
Dr. Hanchett.

Mrs. Stuart Close and Mrs. Elbert H. Gammans, the two pianists who assisted Dr. Hanchett, are his professional pupils. Mrs. Lucie Boice Wood, and Porter F. At Lee, the singers of the evening, are professional pupils of Mrs. Henry Smock Boice. These artists, with Dr. Hanchett, gave delightful interpretations and altogether the evening was one that many in the audience will remember. Dr. Hanchett explained that popularity was a difficult element to detect in composition. He called attention to the added popularity given to the Bach Prelude by Gounod's melody. Dr. Hanchett referred to the mysterious failure of Chopin's Rondo, op. 16, and Liszt's "Tasso" to equal their other compositions in popular esteem. Miss Laura Phelps played the violin obligato for the Bach-Gounod "Ave Maria," sung by Mrs. Wood. The Hanchett recitals at Adelphi College were given under the joint auspices of the college and the Brooklyn Institute of Arts and Sciences. Since large audiences attended the various courses, it would seem consistent to look forward to more of these instructive enjoyable recitals next year.

REDDALL SONG RECITAL.

Frederic Reddall, the baritone singer and teacher, assisted by his pupils and other artists, gave a recital at the Pouch Gallery last Saturday afternoon. The unhackneyed character of the program was a pleasure in itself, and Mr. Reddall's encouragement of American composers speaks as well for his heart as it does for his brain. Dudley Buck, Nevin, Speaks and Hastings form a good record for one afternoon. But here is the eclectic program—read it through:

Violin, Hungarian Rhapsodie.....Hauer
Bernard B. Christ, Jr.
Ballad, The Sword of Ferrara.....Bullard
Frederic Reddall.

Songs—
Long Ago.....Speaks
Rose Dark the Solemn Sunset.....Hastings
Mighty Lak' a Rose.....Nevin
Daisy M. Conklin.

Songs—
The Garden of Sleep.....De Lara
Dreams.....Strelezki
Mildred Shields.

Songs—
The Little Silver Ring.....Chaminade
Were I a Gardener.....Chaminade
Marguerite E. Johnson.

Ballade, Without Thee.....D'Hardelot
May Ellison Bleecker.

Piano—
Autumn.....Chaminade
Etude, op. 25, No. 9.....Chopin
Imogene Mabie.

Songs—
Margarita.....Meyer-Helmund
I'll Sing Three Songs of Araby.....Clay
George Bleecker Beebe.

Songs—
Wooring.....Strelezki
Love Lullaby.....Gerald Lane
Eva A. Conant.

Ballad, When the Heart Is Young.....Dudley Buck
Hannah S. Miller.

Violin—
Traumerei.....Schumann
Mazurka.....Wieniawski
Bernard B. Christ, Jr.

A Border Ballad.....Cowen
Frederic Reddall.

The singing of Mr. Reddall and his pupils once again showed the sanity and consistency of his method. Friday evening, June 6, Mr. Reddall will give his annual concert and reception at the Pouch Gallery.

CHAPMAN SONG RECITAL.

Harry Livingston Chapman, a baritone with a good natural voice, gave a song recital at Memorial Hall last week. The young man sings with taste and intelligence, and for such there is a future in the musical world. Mr. Chapman was heard in songs representing the different epochs, and his program was diversified with contralto solos by Mrs. Hamlen-Ruland and 'cello solos by George C. Tooker. William Heaton accompanied.

ANNOUNCEMENTS.

Members of the Clef Club will close their sixth season with an orchestral concert this evening (Wednesday) at Crosby Hall, on Clason avenue.

To-morrow evening (Thursday) Miss Augusta Octavia Schnabel will give a piano recital at Wissner Hall, assisted by Mrs. Minnie Schnabel-Severance, soprano, and Carl Venth, violinist.

Mrs. Dorothy Harvey, Mrs. Hamlen-Ruland, Theodore Van York and Dr. Carl Dufft compose the quartet of singers selected to give the closing Institute concert at Association Hall to-morrow night.

Arthur Voorhis' Concert.

THE last chamber music concert of the series occurred in Jersey City last week, of which mention has already been made; here is in addition a press excerpt relating to his piano solo, from the Jersey City News of April 16:

Mr. Voorhis played Scherzo, op. 20, Chopin; "Romanze," Schumann; a valse caprice ("Man lebt nur einmal"), Strauss-Tausig, in which he strengthened the favorable impression he made at his two formal concerts. His playing was as brilliant as before, and exhibited a technic which only positive talent, together with careful study and assiduous practice can produce. The applause which greeted him when he arose from the piano plainly showed that he had captivated his audience, and he was obliged to play another number. As an accompanist Mr. Voorhis won fresh honors and evoked the enthusiastic admiration of his friends.

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MUSICAL PEOPLE.

The fifth Staples violin recital was given in Sedgwick Music Hall, Wichita, Kan., on the evening of April 22.

Miss Anna Bussert and Henri Marck were the soloists at the concert of the Pittsburgh Orchestra in Muncie, Ind.

The third and last of George Goldsmith Daland's spring song recitals was given in Ansonia, Conn., last week.

A song recital in English was given by William J. Hall, tenor, Mrs. Hall at piano, at the home of Mrs. J. B. Brimhall, St. Paul, Minn., April 3.

Miss Furlow Anderson, assisted by her pupils and by members of the instrumental music classes, gave a vocal recital at the college chapel, Macon, Ga., recently.

An organ recital by Elsie J. Dresser, assisted by Florence A. Wright, violinist; Martha L. Roulston, soprano, was given at the North M. E. Church, Hartford, Conn., on April 23.

Battle Creek lays claim to the youngest violinist in Michigan. He is Master Louis Perry, aged eight, is a soloist and a member of the Metropolitan Orchestra. He is featured quite frequently in local entertainments.

A musicale was given April 22, in Trenton, N. J., by Mrs. Alton S. Fell, First Baptist Ladies' Quartet, William Bailey, Mrs. Robert Weber, State Street Choir, Miss May Finch, Miss Helen Clayton and High School Mandolin Club.

At Plattsburg, N. Y., on April 22, the Franklin Concert Company, composed of Ben Franklin, tenor; Charlotte Bord-Gilbert, soprano; Susan Linsley Heywood, reader, and Harry D. Thomas, violinist, gave a concert.

One of the pleasant events of a busy week at San Antonio, Tex., was the musicale given by Miss Harriet Marie Cropper. Miss Cropper was assisted by her mother, Mrs. Mary Delilah Cropper, who has a soprano voice, and Mr. Hesse, violinist. Mrs. Hesse was the accompanist.

At Norman, Okla. Ter., April 21, the fourth pupils' recital of the University School of Music was given in the music hall. Those who took part were Misses Euline Capshaw, Mary Briggs, Blanche Morgan, Bernice Rice, Lulu Hooper, Mary Bamford, Birdie Burford and Mesdames White and Gittinger.

A grand musical carnival for the benefit of Zion Church, Kingston, N. Y., was held April 30. Soloists: Miss Amelia Garnett, John W. Lefever, both of Poughkeepsie; Miss Agnes Flora, Mrs. Katie van Derveer, C. DeWitt, Jacob Butler, Mrs. M. E. V. Clemans, Mrs. D. H. Tarr and chorus of twenty voices; Prof. William C. Enty director.

A class recital of both senior and junior pupils was given at the home of Mrs. C. E. Bennett, Binghamton, N. Y., April 25. A program of instrumental and vocal selections was rendered. Particular mention is made of the piano solos of the Misses Hazel Sheridan and Gertrude Keeler, also the vocal numbers by Mrs. Bennett and the Misses Freer and Corbin.

The members of the choir of Salisbury Church, Allentown, Pa., are: Miss Eva Backenstoe, Mrs. Oscar Fellenberg, Mrs. O. M. Frantz, Miss Lillie Frantz, Miss Dorcas A. Frey, Miss Annie Heberly, Mrs. Charles B. Heller, Mrs. John Lehman, Miss Millie Kemmerer, Miss Minnie S. Kline, Miss Ella S. Smith, Miss Mary Weida, Miss Lovie Arndt, Miss Minnie Bieber, Mrs. Edgar Brown.

Miss Sallie Diller, Miss Leida L. Kemmerer, Miss Annie Moore, Mrs. Fred. Reinsmith, M. S. Bieber, R. J. S. Butz, J. R. Druckenmiller, E. M. Kemmerer, Amandes Marks, Amos Weida, C. E. Benfield, Ed. Desch, M. C. A. Keck, A. P. Keck, J. P. Reinhard, Fred. Reinsmith, Victor Stoudt, George Weida, Nathan S. Biery, W. B. Neumoyer; organist, E. F. Strauss.

The choir of St. Paul's Church, New Haven, Conn., gave a recital of sacred music, with the assistance of an orchestra, April 22. Soloists: Mrs. Nora Russell Haesche, Wallace S. Moyle and Mr. Sullivan. Frederick S. Weld conducted and Harry E. Woodstock presided at the organ. The vested choir of thirty voices was assisted by an orchestra of fourteen men, with Frank Fichtl as concertmaster.

N. Strong Gilbert, the organist, gave the last of his sacred concerts in All Souls Church, Kansas City, Mo., on April 20. Four concerts have already been given, the music for each having been selections from English, French, German and American composers. Each country was taken in turn, and for this last concert Mr. Gilbert arranged a vote by the ticket holders to select the music. Miss Harriet Reynolds assisted.

The piano and song recital given by Prof. Henry Miller, assisted by Miss Anna Brown, soprano, in Reading, Pa., was largely attended. Miss Blanche Finlaw and Miss Mary Freed, of Royersford, and Arthur Unger were among the soloists. The work of the students reflected credit on the teaching of Professor Miller.

A recent concert in Newark, N. J., that attracted attention was that given by the Eintracht Society by the society's orchestra, under the direction of Louis Ehrke, and with the assistance of Emil Fischer, bass soloist. The third number of the program was Wagner's "Albumbblatt," arranged especially for them by C. E. LeMassena, of Glen Ridge, one of the first violins, and the critics all spoke of the effectiveness of the arrangement.

Hamlin E. Cogswell, supervisor of the Syracuse public schools, has accepted a call to return to Mansfield, Pa., to again take charge of "The Normal School of Music," and will begin his work there September 1. A special feature of this well-known school will be the thorough preparation of supervisors and teachers of public school music. The reputation of the music of the Syracuse schools is second to none in the country and is the very best testimonial of Mr. Cogswell's work.

"Cupid in Arcady," a pastoral cantata, words from the Elizabethan poets, music by W. H. Pommer, was given April 25 at Sedalia, Mo., by Miss Callie Clarke, Miss Vie Jones, Charles Menefee and Harry Noftsker. Chorus: Sopranos, Miss Francis Smith, Miss Berta Thomson, Miss Minnie Pfeifer, Miss Alice Chappelier, Mrs. Nannie Estill and Mrs. H. B. Stevens; altos, Miss Geanne Clarke, Miss Dorothy Weller, Miss Maud Gray, Miss Margaret Sneed and Mrs. W. H. Boulitt; tenors, Al. Cordes, George Hoffman, F. H. Gray and Robert Johns; basses, Earl Davis, John C. Flannagan, F. L. Cook and Harry Swingle; assisted by W. H. Pommer, of St. Louis; Miss Lucy Gentry, pianist; H. W. Steininger, violinist; Miss Fay Brown, accompanist.

Mrs. W. Clifton McCausland, who has been for ten years the soprano soloist in the choirs of several of Pittsburgh's leading churches, and for the past two years a member of the Shadyside Presbyterian Church choir, concluded her engagement with the Shadyside Church Easter Sunday, and to the regret of her many friends and admirers, will not be heard again as a church singer. At the conclusion of the evening service Edwin S. Fownes presented her with a solid silver loving cup on behalf of the organist and choir, which is composed of Miss Helen M. Steinert, contralto; Dan Beddoe, tenor; Edwin S. Fownes, basso, and Joseph H. Gittings, organist. Mrs. McCausland studied in New York with Fursch-Madi and

Madame Ashforth. Prior to her connections with the Pittsburgh churches she sang in New York and Brooklyn churches. She was a member of the New York School of Opera and has appeared frequently in concerts of Pittsburgh musical organizations.

Presson Miller Musicals.

THE fourth of the series of musicales by the pupils of E. Presson Miller, at his studios, 601 and 602 Carnegie Hall, was given on Wednesday afternoon, April 16, by Miss Leslie Stewart, soprano, and Mrs. Gertrude Hammond, contralto. The audience was large and extremely enthusiastic over the excellent rendering of the following program:

Villanelle.....	Dell' Acqua
Chant Hindou.....	Bernberg
My Mother Bids Me Bind My Hair.....	Haydn
Where the Bee Sucks.....	Sullivan
Two Folksongs.....	Chadwick
Sings the Nightingale to the Rose.....	Chadwick
Aria, Ah, fors e lui (Traviata).....	Verdi
Arioso (Jeanne d'Arc).....	Bernberg
Serenade.....	Pierré
Damon.....	Stange
Wie bist du meine Königin.....	Brahms
Time's Garden.....	Goring Thomas
If No One Ever Marries Me (Daisy Chain).....	Lehmann
The Swing (Daisy Chain).....	Lehmann
Spring Song.....	Becker
Eyes of Blue.....	Oley Speaks
Cradle Song.....	Vannah
Since We Parted.....	Allitsen
The Passage Bird's Farewell.....	Mendelssohn
Miss Stewart and Mrs. Hammond.	

Mr. Miller at the piano.

Miss Stewart possesses a light soprano voice, very high and flexible, and of exquisite quality in the pianissimo passages. She was at her best in the "Traviata" aria with its difficult colorature and the lighter numbers were sung with a grace and daintiness not often heard in so youthful a singer.

Mrs. Hammond is a young woman from St. Louis, and her voice is a fine contralto of great power, ranging from F below the staff to B flat above. The Bernberg aria was given with splendid effect and the ballads were sung with a depth of feeling which stirred the hearts of her listeners. She will surely win her way in New York musical circles.

Both artists possess youth, temperament and voice and success in the future seems certain.

SONG RECITAL.—The pupils of Miss Florence de Vere Boesé gave a song recital in Miss Boesé's studio at 557 Fifth avenue, on Monday afternoon, April 21, assisted by Sergius Mandell, violinist. Those who sang were Mrs. Frank Bryant, in coloratura work, including "Villanelle," by Dell' Acqua; Miss Florence Drummond, soprano, who sang charmingly a number of songs by Nevin and Chadwick and a serenade entitled "Norah," by Miss Boesé; John Bigelow Ward, baritone; Miss Ethel Bentley, Miss Beatrice Lawrence and Miss Gisela Frankl, dramatic coprano. Miss Boesé, who has held the soprano position in the Madison Avenue Presbyterian Church, this city, for the past three years, will be heard at the Hillside Presbyterian Church, Orange, N. J., after May 1.

AMERICAN GUILD OF ORGANISTS.—The nineteenth public service of the American Guild of Organists will be held to-morrow evening (Thursday) at St. James' Church, Madison avenue and Seventy-first street.

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MUSICAL CLUBS.

The third and last Schubert meeting of the Students' Musical Club was held recently at Helena, Mon.

At a recent meeting of the Ladies' Music Club, Topeka, Kan., at the home of Mrs. William Macferran, G. B. Penny, of Lawrence, gave the morning lecture on the "Sonata."

The Rubinstein Orchestral Association gave an artist concert at Memphis, Tenn., April 25—Sol Marcossion, violin; Mrs. S. T. Carnes, soprano; Miss Edith Garland, accompanist.

The Liederkrantz Musical Society, Milwaukee, Wis., which has had under contemplation for some time a plan to consolidate with the Milwaukee Turner Society, has concluded to retain its own organization.

The Mendelssohn Club, of Rockford, Ill., closed its season with one of the best matinee concerts of the season. The feature was the rendition of Mendelssohn's music to Shakespeare's "Midsummer Night's Dream."

The last program of the series of five music days which appear on the Woman's Club calendar, Freeport, Ill., was presented before the club and its guests recently by Mrs. Ella M. Kirkham, of Evanston, assisted by Mrs. Bidwell at the piano.

The last meeting of the season of the Ladies' Afternoon Musicale was held April 23 at Niagara Falls, N. Y., with Miss Alice Trott. One of the features of the meeting was the "Churning Song," sung by Miss Flora L. Pierce. The composition is the work of R. Nathaniel Dett.

A meeting of the Uniontown (Pa.) Musical Club was held at the home of Mrs. J. M. Hustead, April 18. Those who participated were Miss Thompson, Mrs. William Baum, Mrs. W. D. Ghrist, Miss Mildred McClure, Mrs. Hagan, Miss Cora Halfin, Miss Darlington, Miss McHugh, S. P. Flenniken and Miss Hopwood.

An epoch in the musical history of Frederick, Md., was marked on April 20, when the Choral Society gave a rendition of Haydn's "Creation." The society had for its soloists Miss Margaret Cummins, soprano; Joseph C. Miller, tenor, and Charles Rabold, bass, and in the chorus Messrs. Lloyd, Shirm and Spurrier, tenors, all of Baltimore. The chorus work was fine, and the director, Mr. Beckwith, may feel well pleased with the result of his training.

The Mendelssohn Union, Orange, N. J., gave a concert April 24. The evening was devoted to Saint-Saëns' "Samson and Delilah," followed by the cantata a Netherland folksong entitled "Prayer of Thanksgiving," by chorus, soloists and orchestra. The soloists were Mrs. Josephine Jacoby, mezzo-soprano; Paul Dufault, tenor, and Georges Chais, baritone, with selected orchestra under Arthur Mees as conductor.

An unusual interest in the election of officers of the Milwaukee (Wis.) Musical Society is being created this year by the likelihood of two tickets being in the field. One ticket has already been nominated, as follows: President, David Hecht; vice-president, Ernst Herzberg; secretary, Dr. F. H. Emmerling; treasurer, Henry C. Schranck; librarian, Henry Fordmann; financial secretary, Albert Hensen; directors, Gustav Rosenberg; Bernard Eiring and Frank Frey.

A sacred oratorio, "Paul the Apostle," by J. Eliot Trowbridge, was presented on April 11 at the Fairfield Opera House, Fairfield, Ia., by the Parsons College Oratorio Society. The college orchestra assisted and the soloists were Mrs. E. S. Luce, Miss Ruby Sciple, William Funkey, Frank J. L. Black, J. B. Hopkins, Theodore Higley and Hovey Hootman. There was also this quartet of women's voices—Miss Nellie Stever, Miss Jessie

Bradshaw, Miss Emeline Peterson and Miss Ruby Sciple. The performance, which was highly praised, was conducted by E. S. Luce. The accompanist was Miss Georgia Jarvis. The active members of the Oratorio Society include: Sopranos—Mrs. E. S. Luce, Nellie Stever, May McClain, Jessie Bradshaw, Flora Gilly, Elizabeth Funkey, Myrtle Hyde, May Smith, Lillian LeGresley, Annie Howard, Jessie Manatrey, Etta Siegel, Mrs. O. J. Kellogg, Linna Moore, Grace Labagh, Clara Gregg, Esther Williams, Coy Ward, Ethel Franz, Della Liblin, Laura Kamp, Anna Sullivan and Mabel Rains. Contraltos—Emeline Peterson, Helen McGrew, Fairy Porter, Florence Bell, Minnie Bird Jenks, Margaret A. Lyon, Mary Stuart, Dr. E. Crowder, Mrs. B. E. Myers, Mabel McClain, Ruby Sciple, Helen Daugherty, Ella Carey, Esther Moore, Mabel Buedel and Helen Labagh. Basses—William Funkey, T. Bruce Young, Prof. W. W. Mendenhall, A. E. Nutting, Harry Johnson, Bert Morgan, Frank J. L. Black, George H. Mount, Nathaniel Howard, D. O. Wilson, Frank Friedrich, Frank Stuart and William McCoy. Tenors—Prof. J. E. Williamson, F. W. Shearer, Roscoe Thoma, Rev. H. O. Spellman, Frank Kerrick, E. G. Spencer, Theodore Houchly, Prof. J. B. Hopkins, Thomas Davis, Hovey Hootman, Frank Pierson, Frank Simpson, Charles McClain, Theodore Higley, Fred Perkins, George Jones, Richard Hughes and B. E. Myers. Here is the personnel of the college orchestra: Violins, Albert Harrison, Maud Simpson, Elma Gregg and Frances Bradshaw; bass, May Fisher and Amy Russel; flute, Ralph Huston and Nellie Ball; clarinet, Chauncey Conner and Frank Ricksher; cornet, Clifford Thoma and Linna Huston; trombone, Clyde Conner. It was the present director, E. S. Luce, who founded the Parsons College Oratorio Society three years ago.

The six leading clubs of Dallas, Tex., are:

The Ladies' Musicale is one of the oldest clubs in Dallas. It has sixty-one members and is always prominent in musical affairs of the city.

The Schubert Choral Club, devoted to the study of the classics of music, has a membership of thirty-two and gives several recitals during the season.

The Dallas Symphony Club, which was organized three years ago, comprises a full sized symphony orchestra with fifty-four members. The club gives three concerts each year.

The Amphion Club is composed of the best male singers of the city, numbering forty-two. This club gives two concerts each season, and is representative of the best vocal talent among the men in the city.

The North Dallas Literary and Musical Club is composed of young girls who devote time to the study of famous authors and musicians. It has sixteen members and gives an open meeting every three months.

The St. Cecilia Choral Club, with fifty members, is one of the strongest women's singing clubs in the State. They give a number of recitals each season, and are prominent in securing engagements for famous vocalists and musicians to appear in Dallas.

Myer on Chautauqua Lake.

THE prospectus announcing the fifth season of "The Chautauqua Lake Summer School of Vocal Music," at Point Chautauqua, N. Y., is just out, Edmund J. Myer director. The school will open Monday, July 7, and continue for six weeks. Mr. Myer will again be assisted by John Randolph and Howard I. Kirkpatrick.

The growing popularity and success of this school are sources of much gratification to all concerned. The normal course, class lessons, has met with special favor; according to the prospectus it is the only course of the kind in America; the only course where the training and development of the singing voice is studied practically from the teacher's as well as the singer's standpoint. This course is therefore very popular with teachers and those who desire to become such. Many teachers who have taken this course are more than enthusiastic about its usefulness and practicability. Already many are booked for the coming summer. A prospectus will be sent free to anyone addressing Mr. Myer at his studio, 32 East Twenty-third street, New York city.

GENEVIEVE BISBEE'S RECITAL.

MISS GENEVIEVE BISBEE, a talented resident pianist gave a recital in the ballroom of the Waldorf-Astoria, Thursday evening, assisted by Mme. Flavie van den Hende, 'cellist; Oley Speaks, basso, and Miss Henriette Weber as accompanist. Miss Bisbee presented this attractive program:

Romance	Miss Bisbee.	Saint-Saëns
Arlequin	.....	Popper
Mme. Van den Hende.		
Shepherd! See Thy Horse's Foaming Mane	.....	Old Hungarian
Had a Horse, a Finer No One Ever Saw	.....	Old Hungarian
Mr. Speaks.		
Prelude	.....	Rachmaninoff
Waltz	.....	Grieg
Norwegian Bridal Procession	.....	Grieg
Miss Bisbee.		
Aria	.....	Bach
Scherzo	.....	Pester
Mme. Van den Hende.		
Two Preludes	.....	Chopin
Nocturne, F sharp	.....	Chopin
Waltz, C sharp minor	.....	Chopin
Miss Bisbee.		
When Mabel Sings	.....	Oley Speaks
Mavourneen	.....	Margaret Lang
Quaff With Me the Purple Wine	.....	Old English
Mr. Speaks.		
Liebestraum, No. 3	.....	Liszt
Etude Polonaise	.....	MacDowell
Miss Bisbee.		

From the above list it will be seen that Miss Bisbee regards living composers as men who have some musical rights, and she is to be commended for her progressive musical tastes. The London correspondent of THE MUSICAL COURIER deplored in a recent letter the hackneyed and similar programs given at the London recitals by pianists and singers. The same criticism might be made here in New York, for the average piano recital begins with either Bach or Beethoven and invariably ends with Liszt. All of us love the classics, and once in a while a Liszt rhapsody, but there are times and occasions when we prefer hearing something else. Take our own MacDowell, a great composer, and yet he was almost entirely ignored this season. Not one of the great foreign pianists who visited us this year and carried fortunes away with them deigned to put a MacDowell number upon their programs.

Miss Bisbee not only remembered MacDowell, but also d'Albert, Grieg and Rachmaninoff, all of them very much alive to-day. She played these modern compositions in a wholesome, charming and thoroughly musicianly style. These compositions vary greatly in theme and expression, and Miss Bisbee's interpretations proved correct and most satisfying. Her playing is both strong and refined. With the Chopin group she was less successful, but then Chopin is, and will ever remain, a composer of moods, and as the best pianists have also their "ups and downs" it is not always possible to play the works of the Polish composer in accord with the traditions. Despite the length of the program Miss Bisbee was compelled to play an extra piece after the MacDowell study, and she gave her listeners another Chopin waltz, and this time she did infuse her playing with the native color.

The singing of Mr. Speaks and the 'cello solos of Mme. van den Hende provided the variety which makes an evening concert interesting. Mr. Speaks was in fine voice and he sang as ever, with manliness and intelligence. Mme. van den Hende's artistic playing appealed especially to the musicians. Miss Weber, as accompanist, showed marked musical perception and sympathy. Her touch is very beautiful.

Miss Bisbee and the assisting artists were presented with bouquets, and at the conclusion of the recital Miss Bisbee was heartily congratulated, as she deserved to be.

ALICE SOVEREIGN TO SING.—Among other engagements, Miss Sovereign, the contralto, is to sing at a private musicale in a Brooklyn mansion, at the New England Society affair, in a ladies' quartet composed of Mrs. de Moss, Miss Henry, Mrs. Ruland and Miss Sovereign, and May will give a recital, assisted by excellent talent. She sings at Roseville, N. J., Presbyterian Church next Sunday evening; Paul Dufault, tenor, of the same choir, also.

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CORDELIA FREEMAN



GEORGE GOLDSMITH DALAND



MORRIS BURKE PARKINSON JR.



JULIA C. ALLEN



HAROLD STEWART BRIGGS



HANNAH CARR STILLMAN



FRANCES ELIZABETH PERLEY





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FRANCIS FISCHER POWERS, the eminent vocal instructor and baritone, is responsible for the combination known as the Powers-Alexander Studios in Carnegie Hall, and, like everything else this remarkable man has undertaken, it has proven signally successful. The Powers-Alexander suite has often been referred to as "a beehive of activity." No term could be more apt. While Mr. Powers has done many notable things, the drawing together of so many eminent musicians and establishing the celebrated suite in Carnegie Hall must rank among his greatest achievements.

FRANCIS FISCHER POWERS.

One would need to write a book to even approximately chronicle the achievements of Francis Fischer Powers in the domain of music. The fame of this man is not confined to the United States but extends to Europe as well. He has enjoyed the greatest popularity in Paris and London, and small wonder, for few men combine so many things as does Mr. Powers. He not only possesses voice, but also a style that never fails to captivate an audience and has made him famous wherever he or his pupils are known—and that means throughout the United States—as his pupils, past and present, represent every State in the Union. Mr. Powers' success as a teacher is doubtless due in great measure to his ability to teach as he has been taught and demonstrate to his pupils, through the use of his own magnificent voice, the beauties of his method. And so the pupils are all "pocket editions" of the great Powers himself. In short, Mr. Powers is a singing teacher who sings, hence his great success.

Much has been written about Mr. Powers' capacity for work. He is certainly a wonder. Giving some 120 lessons a week, and working eleven hours every day, he is, notwithstanding, a picture of perfect health.

When at his summer school in Kansas City, the Powers-Alexander Studios in Carnegie Hall are in charge of Mrs. Hadden Alexander and George Goldsmith Daland (Mr. Powers' assistant). These studios are the scenes of some of the finest musicales given in New York and much sought after. Mr. Powers' programs attracting universal attention in the musical world.

Mrs. HADDEN ALEXANDER.

The success of this prominent concert pianist and teacher is well known, press notices from various parts of the country having been frequently printed in this paper.

Two years ago the piano department was established in the Powers studios, and it has been a success from the start. If there is one special quality which characterizes the work, it is sincerity and earnestness, and under Mrs. Alexander students have brought out the best that is in them. Mrs. Alexander studies the characteristics of each pupil, and by force of intellectual appeal, with many apt illustrations, drawn both from her extensive education, both here and abroad, and intercourse with prominent pianists and teachers, she develops the student.

She has been engaged as special teacher of interpretation as well as class work at the Clavier Piano School, and this connection gives to her pupils added advantages, in that they will enjoy the double benefit derived from both the Powers-Alexander Studios, at Carnegie Hall, and the Clavier Piano School.

This enlarged studio work, however, does not at all mean that Mrs. Alexander will give up concertizing; indeed, she will play more than ever next season. It is undoubtedly true that, as with Mr. Powers, her teaching is most successful because she is a piano teacher who plays; hence her great success.

F. H. SHEPARD.

The Shepard theory courses have been an important and successful feature at the studios, Mr. Shepard gathering about him many serious students, making harmony, as taught by him, peculiarly useful and practical for teacher, pianist and singer. His book, "Harmony Simplified," is in its fifth edition, and in use in many leading schools and colleges. He gets right at the heart of music, applying nature and its many daily manifestations practically to harmony, drawing parallels from life. By his system not only knowledge but facility is attained, an important part of class work being the actual formation of chords, &c., at the piano, stimulating to quick thought and action. He uses a keyboard diagram that the eye may at once grasp intervals and chords, also giving the power to connect chords, and from this to improvising at the piano or organ is but a step. His recently established correspondence system has found immediate acceptance, convincing the skeptical everywhere of the peculiar value of his practical ideas and their adaptability to correspondence study. Combining as it does the study of analysis, keyboard facility, modulation and ear training with the more conventional harmony study, Mr. Shepard's system is most effective in developing musically performers and teachers, for it gives the necessary breadth of culture.

JULIA C. ALLEN, MUS. BAC, VIOLINIST.

Miss Allen represents the Belgian School as founded by de Beriot and continued by Wieniawski, Vieuxtemps, Leonard, &c., and follows the line of work in the great conservatories of Europe. Having had instruction and advice from Musin, Marsick, Marchot and Ysaie, she is in touch with the most modern methods and ideas.

In addition to wide experience in teaching, Miss Allen possesses an enviable reputation as a soloist, having concertized with great success both in America and abroad her most notable successes being a series of concerts with the Ovide Musin company, when she appeared in duets with that world famous artist, and a three months' tournée of Great Britain, where she was received, with great enthusiasm by critics and audiences. Miss Allen has just finished her first season in New York with the Powers-Alexander Studios, with most gratifying results.

CORDELLA FREEMAN.

Miss Freeman, while making a specialty of vocal art, is possessed of a versatility but rarely found in this era of specialization. Together with her well-known ability as a concert soprano and teacher of voice, she is a most successful conductor, and her "Studio Club" of women's voices is, perhaps, the finest organization of its kind under a woman's baton. Miss Freeman possesses most flattering testimonials from Georges Sbriglia, of Paris, and from Royal Professor Julius Hey, the renowned Berlin pedagogue. Dr. Heinrich Reimann and Herr Wolff, of Berlin, and Marchot, of Brussels, praise her unusual ability as a composer, and songs, choruses, genre music for violin

and piano prove her originality and gift of melody. Miss Freeman's concert experience covers America and Europe, and her repertory comprises not only the classics but the best of recent compositions.

GEORGE GOLDSMITH DALAND.

Mr. Daland's work is well known throughout the country. Having been a pupil of Francis Fischer Powers, now his assistant, he is to-day classed as one of the best bass baritones in the country. Some of Mr. Daland's vocal pupils occupy prominent church positions in New York and vicinity, while his sight-reading classes at the Powers-Alexander Studios are one of the leading features of the work there.

Mr. Daland's general musical studies were pursued under Dudley Buck, Dr. Edward J. Hopkins, William Shakespeare, Edward Mollenhauer and E. P. Russell, supervisor of music in the public schools, Providence, R. I.

CARL GRALOW.

Carl Gralow is a comparatively recent acquisition to the Powers-Alexander Studios, having arrived here from Berlin, Germany on September 25, 1900. He received an extensive musical education abroad, and since coming to this country has trained with Mr. Powers. Mr. Gralow has charge of the classes in German diction, grammar and conversation, in connection with the Powers-Alexander Studios, and has enjoyed the greatest success in his work both as private instructor and as teacher of classes. The same is true of his work as a vocal coach, for which he has great talent.

BELLE VICKERS.

Miss Belle Vickers is one of Mr. Powers' great successes, possessing a most beautiful soprano voice of rarest quality and great compass as well as agility. Her success on Saturday evening last was most pronounced, and when one considers that a year ago Miss Vickers was singing low alto in a ladies' quartet, her achievements this season have been little short of marvelous. In connection with her own private teaching Miss Vickers will coach for Mr. Powers next season.

HAROLD STEWART BRIGGS.

Harold Stewart Briggs, Mr. Powers' accompanist and drill master, is a young man of unusual attainments. As an accompanist he is second to none in the country, and his work as a piano soloist has won him the highest encomiums of the press. In addition to being Mr. Powers' "right-hand man" Mr. Briggs has a large class of piano pupils, and he is voted an ideal teacher by them all. His teachers were A. A. Hadley and Mrs. Hadden Alexander and Mrs. Agnes Morgan.

MORRIS BURKE PARKINSON, JR.

Morris Burke Parkinson, Jr., pianist and teacher of piano, while only twenty-one years of age has accomplished much. Five years as the pupil of Mrs. Agnes Morgan has given him an enviable position and developed his talent to an unusual degree. Mr. Parkinson is a nephew of Mr. Powers.

HERBERT HEMINGWAY JOY.

Herbert Hemingway Joy, who will have charge of classes in French diction and repertory, in connection with the Powers-Alexander studios, is a musician of more than ordinary note. Mr. Joy numbers among his former vocal pupils Frank King Clark, the Chicago bass, and Mrs. Emma Porter Mackinson, a leading soprano of Pittsburgh. Space will not permit of mention of many other singers of equal note who are products of his skill. Suffice it to

say that Mr. Joy is an "all-round" musician, not the least among his talents being that for chorus conducting, in which field he has had some of his happiest successes.

HORACE HORTON KINNEY.

Horace Horton Kinney, for over five years a pupil of Mr. Powers (now his assistant), is spending a year in Italy (Mr. Powers' old stamping ground), continuing his vocal work under Signor Sulli, and perfecting his Italian, in the use of which language he has gained a splendid proficiency. Mr. Kinney will return to this country on October 1, at the opening—1902-03—of the Powers-Alexander Studios, at which he will have classes in voice culture.

GERTRUDE TRACY.

Miss Gertrude Tracy, a piano pupil of William H. Sherwood, organ pupil of Huntington Woodman and vocal pupil of Mr. Powers, is another of what Mr. Powers is pleased to call his "right arms." Miss Tracy will coach Mr. Powers' Brooklyn and New Jersey pupils in addition to private teaching in the foregoing branches, and enters upon her work with an enthusiasm that characterizes everything she does.

FLORA MACDONALD.

Miss Flora MacDonald, who will coach for Mr. Powers next season, possesses a marked individuality in her work, being gifted in literature as well as music. Of distinguished family, association with the best from childhood unwittingly fitted her, in the emergency, to make use of her talents. Simplicity and directness of manner give her great personal charm, and though in a short career never having assumed full honors of a professional, she has gained distinction.

HANNAH CARR STILLMAN.

Miss Hannah Carr Stillman, a pupil of Mrs. Hadden Alexander and now risen to the dignity of one of her assistants, will make a specialty of the teaching of children, in which she has already had much success. Miss Stillman is a certificated teacher of the synthetic method in addition to having studied the Virgil clavier method, which Mrs. Alexander uses for foundational work. She is a young woman of energy, combined with great natural talent and thoroughness in all her undertakings.

FRANCES ELIZABETH PERLEY.

Miss Frances Elizabeth Perley represents the piano department of the Powers-Alexander studios in Brooklyn, assisting Mrs. Alexander in New York. She has had fine musical training, having studied with William H. Sherwood, of Chicago, and Dr. Ernst Jediczka, in Berlin, as well as with Moszkowski. During the past year she has been a pupil of Mrs. Alexander, taking a thorough course in the Virgil clavier method of foundational technical work.

Miss Perley has had many years' experience as a successful teacher, and is well equipped to enter upon her enlarged field of work. Her Brooklyn studio address is 397 Lafayette avenue.

This mention of the Powers-Alexander-Shepard combination would be incomplete without proper credit to the chief factotum, faithful, efficient, ever polite Frederick Johnson, a rare combination of polished education and good sense. This young colored man holds a high place in the affection of Powers, as well as of the hundreds of students who come in contact with him. He presides over the destinies of the studio with tact, and is an important factor in its success.

FISCHER POWERS' VOCAL CLASS.

SATURDAY EVENING, MAY 3, AT 8:30.

Prize Song (Tannhäuser).....	Wagner
Carl Gralow (Berlin, Germany).....	Donizetti
Romanza, Com e Bello (Lucrezia Borgia).....	Donizetti
Caballetta, Si Vole il Primo (Lucrezia Borgia).....	Donizetti
Miss Belle Vickers (Missouri).....	Sinding
Ein Drom om en Dylig Kvind.....	Hahn
Si Mes Vers.....	Tosti
Nanon (by request).....	Martin
In Laurel Time.....	
Miss Eelka Rombauer (Missouri).....	Weinzierl
Weeshaith Ich Ihn Liebe.....	Weinzierl
O Wenn Ich's Wüsst.....	Weinzierl
Er Schreih.....	Weinzierl
Sie Sprich.....	Weinzierl
Meine Schausacht Möcht Ihn Rühren.....	Bisetz
Miss Sylvia Elock (Connecticut).....	Bisetz
Toreador Song (Carmen).....	Bisetz
Harvey Merwin (Connecticut).....	Lavallee
Cavatine (Carmen).....	Thomas
Andalous (Bolero).....	
Maytime.....	Miss Vickers.
Ein Ton.....	Cornelius
Fraga.....	Jensen
Der Schiffer.....	Cushman
Mr. Galow.....	
Am Dorplatz Klingen die Geigen (Schön Gretlein).....	von Fielitz
Der Mondschein Nacht (Schön Gretlein).....	von Fielitz
Ich Sech Am Jaune (Schön Gretlein).....	von Fielitz
Die Nacht ist Schwartz (Schön Gretlein).....	von Fielitz
Miss Rombauer.....	
Five Gypsy Songs.....	Dvorák
Miss Elock.....	
Frühlingstraum.....	Spicker
Schneller Mein Ross.....	Spicker
Mr. Merwin.....	
MONDAY AFTERNOON, MAY 5, AT 4.	
Archibald Douglas.....	Lowee
My High Born Lady.....	Lowee
Edward.....	Lowee
Percy Hemus (New York).....	
Liebespin.....	Fitzenhagen
Untreue.....	Fitzenhagen
Barcarolle.....	Fitzenhagen
Miss Florence Levi (Texas and New York).....	
Had a Horse (Hungarian melody).....	Korbay
Thy Voice Is Heard.....	Homor
Ave Vinum.....	4. Clough-Leichter
Border Ballad.....	Cowen
Mr. Hemus.....	
I Stand by the Stream at Eve.....	von Fielitz
Sorrows of Love.....	von Fielitz
Dreamland.....	von Fielitz
Miss Levi.....	
Andante from Sonata, op. 7.....	Grieg
Papillons d'Amour, No. 2.....	Schütt
Miss Charlotte Parkhurst (Kansas).....	
Wiegenlied.....	Schubert
Lotusblume.....	Schumann
Thou Art Like a Flower.....	Liszt
Mr. Hemus.....	
Schwanlied.....	Hartman
Lorelei.....	Bungert
Die Bekehrte.....	Sungue
Credo.....	Hermann
Stillet de Wipfel.....	Hermann
Miss Levi.....	
Maying.....	Henschel
Miss Levi and Mr. Hemus.....	
TUESDAY AFTERNOON, MAY 6, AT 4.	
Sonata No. 1 (first movement).....	Mozart
Miss Julia C. Allen and Harold Stewart Brigg.....	

[illegible]

Divinites du Styx (Alcete).....	Gluck
Miss Martha Stark (New York).	
Minuet, from Sonata, op. 31, No. 3.....	Beethoven
Waltz, A flat major, op. 42.....	Chopin
Morris Powers Parkinson (New York).	
Waldesgespreeh.....	Schumann
Loreley.....	Raff
Sein Weib.....	Bungert
Slumber Song.....	Wagner
Mrs. Stanley.....	
Auf Wiederseh.....	Nevin
Ich Liebe Dich Allein.....	Mayer
The Rose.....	Johnson
I Know a Maiden.....	Howard
Mr. Smock.....	
Rhapsodie Hongroise, No. 11.....	Liszt
Mr. Parkinson.....	
Soupir.....	Bemberg
L'Esclave.....	Lalo
Threnodia.....	Holmes
Dans le Sentier Parme tes Roses.....	Massenet
Printemps Dernier.....	Massenet
Miss Stark.....	
Minor Chord.....	Mayer
Thou Art My Queen.....	Blackstock
I Arise from Dreams of Thee.....	Tourtout
Nocturne.....	Silker
Mr. Searies.....	
Violin obligato by Miss Julia C. Allen.....	Gilchrist
Spring Is Returning.....	
Miss Stark, Mr. Smock and Mr. Powers.....	
Note—By special request, my friend Hobart Smock assists my pupils, Miss Stark, Mrs. Stanley and Mr. Searies, in this program—	
F. F. F.	
SATURDAY MORNING, MAY 10, AT 11.	
Ah Perfido.....	Beethoven
Mrs. George W. Parkhurst, Kansas.....	
Berceuse.....	Marchot
L'Angelus.....	Godard
Valse De Concert.....	Wieniawski
Miss Julia C. Allen.....	
Saga.....	Hermann
Dinja.....	Hermann
Irma.....	Bruno Klein
Adelaide.....	Bruno Klein
Joan d'Arc.....	Tchaikowsky
Wienlied.....	Tchaikowsky
Mrs. Parkhurst.....	
Am Meer.....	Schubert
The Linden Tree.....	Schubert
Ave Maria.....	Schubert
Erl King.....	Schubert
Wienlied.....	Schubert
Mr. Powers.....	
Liebestadt (Tristan and Isolde).....	Wagner
Mrs. Parkhurst.....	
Rhapsody, op. 79, G minor.....	Brahms
Barcarolle, G major.....	Robinstein
Pether Carneval.....	Liszt
Mrs. Hadden-Alexander.....	
Chanson Boheme (Carmen).....	Bizet
Squidille (Carmen).....	Bizet
Bird Song (Pagliacci).....	Leoncavallo
Mrs. Parkhurst.....	
Gondoliera.....	Henschel
Mrs. Parkhurst, Mr. Powers.....	
SATURDAY AFTERNOON, MAY 10, AT 4.	
PIANO RECITAL BY MRS. HADDEN-ALEXANDER.	
Toccata and Fugue, D minor.....	Bach-Tausig
Fantaisie, C major, op. 17.....	Schumann
On the Mountains.....	Grieg
Nocturne, op. 37, No. 2.....	Chopin
Etude de Concert.....	Agathe Backer-Grondahl
Sea Sketch.....	Mary Livingston Chase
Cortège Rustique.....	Templeton Strong
Valse-Etude, D flat.....	Saint-Saens
Concerto, D minor, op. 23.....	MacDowell
Orchestral parts on second piano by Harold Stewart Briggs.	
SATURDAY EVENING, MAY 10, AT 8.	
Letter Duet (Figue).....	Mozerri
Miss Marguerite Palmer, Miss Margaret Northrup.	

Slumber Song (Philemon and Baucis).....Gounod
The Horn.....Flegier
Clarke Gibson Dailey, New York.

Schwanlied.....Hartmann
Kypris.....Homér
D'Amour.....Thomé
Remembrance.....Carl Busch
The Dove.....Carl Busch

Miss Mathilde Catron, Missouri.
Ave Maria.....Raff
Ever With Thee.....Raff
Edward E. Epps, New York.

Va, Ritorla (Magic Flute).....Mozart
Two Spring Songs.....Leo Stern
Miss Marguerite Palmiter, Rhode Island.

Jacobite War Song.....Bullard
Dawn, Gentle Flower.....Bennett
Pretty, Pretty Creature.....Stanford
Percy Hemus.

Salve.....Mercadante
Until God's Day.....Dudley Buck
The Gypsies.....Dudley Buck
Miss Annette Langhorne, Missouri.

The Night Has a Thousand Eyes.....Gerit Smith
Sweetheart, Sigh No More.....Gerit Smith
The Rose.....Gerit Smith
Slumber Song.....Gerit Smith
Paul Volkman.

Jewel Song (Faust).....Gounod
Excerpts from Mad Scene (Hamlet).....Thomas
Miss Margaret Northrup.

EARLY SONGS OF THE OLD COUNTRIES.

Wales—

New Year's Eve
All the Day.
All Through the Night (Poor Mary Ann).
The Cambrian War Song.

England—

Young Richard.
I Had a Sixpence.

Scotland—

My Nannie's Awa'.
Jennie Nettles.

Ireland—

Eva Toole.
The Heroes of the Sea.
My Love Nell.

George Goldsmith Daland, New York.

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nah Stillman and Miss Frances Elizabeth Perley.

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Joy.

Italian Diction—Horace Horton Kinney.

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Coaches for Mr. Powers—Miss Belle Vickers, Miss
Gertrude Tracy, Miss Flora MacDonald and Carl Gralow.

Mr. Powers' summer school opens in Kansas City June
3, for three months, for the benefit of Western and South-
ern teachers and pupils.

His New York season October 1.

Mrs. Hadden Alexander's closing exercises of her piano
pupils will occur the last of May.

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CINCINNATI, May 1, 1902.

UNDER the direction of Dr. N. J. Elsenheimer, an
oratorio concert was given on Thursday even-
ing, May 1, in the Odeon by the Cincinnati
Choral Union. The first part of the program was devoted
to miscellaneous numbers and the second to excerpts from
parts one and eleven from Haydn's "The Seasons." Dr.
N. J. Elsenheimer and Signor Romeo Gorno opened the
program with the Variations in F major, for two pianos,
by Mozart-Rheinberger. An absolute sense of rhythm,
clearness in the phrasing and a high order of musical in-
telligence dominated the reading. Hans Seitz followed with
the bass aria, "Mentre ti lascio," by Mozart. Mr. Seitz
was not always true to the pitch, sang with a very poor
conception and unsympathetic tones. The third number
comprised two movements from the Beethoven Sonata, for
violin and piano, op. 12, played by Alfred Schehl, Jr., and
Dr. N. J. Elsenheimer. The ensemble effect was delight-
ful, and Mr. Schehl, although a mere youth, gave to his
interpretation a good deal of maturity and proper sense of
values. Mrs. Lina Miller-Greve finished the miscellaneous
part by singing "Abscheulicher, wo eilst du hin," from
"Fidelio." It was completely beyond her reach in its dra-
matic requirements and the wonder is that she was per-
mitted to sing it at all. Great prima donnas approach this
aria with reverence, and it is only the one who has an extra-
ordinary dramatic gift that ought to attempt it—the more
reprehensible is it to give it to the public in a desecrated
form of expression, in which one would fail to recognize
the faintest resemblance to the requirements of the original.
Mrs. Greve has a musical soprano voice that, with all its
defects, might be able to accomplish something, if it were
turned in the right direction. Both in the aria and the solo
parts of "The Seasons" she was persistently off pitch.

The excerpts from "The Seasons" showed a good deal
of conscientious preparation in spite of the heterogeneous
elements making up the divisions of the chorus, which num-
bered some 150 voices or more. Dr. Elsenheimer is to be
congratulated upon the result, for it required much talent
and energy to accomplish as much with it as he did. The
balancing and proportion of the voice parts were not al-
ways up to the standard—and the sopranos forced them-
selves to undue advantage. But the main fault lay in the
lack of cohesiveness and finish of expression. Then, too,
the enjoyment was marred by the frequent intermissions,
causing a lack of consecutiveness in the performances as
a whole. Mr. Seitz sang with a good deal of expression,
even if he lacked temperament and strayed occasionally
from the pitch. Mr. Schenke, who sang the tenor parts, has
a fine, robust, tenor voice, singing even the high notes full
from the chest, but he has a faulty enunciation and is lack-
ing both in temperament and intelligence, principally in
the latter. A serious course of study would be very profit-
able to him. Mrs. Lina Miller-Greve, persisted in offending
the ear, although she showed good voice material. Several
of the choruses were sung with dramatic spirit that re-
flected much credit on the training powers of Dr. Elsen-
heimer.

The excerpts from "The Seasons" were to have been
given at the last Symphony concert, but somehow the

program was changed. It was owing to the unselfish
efforts of H. W. Crawford, of the Smith & Nixon Piano
Company, that the performance was given at all.

Mr. and Mrs. Tirindelli and little Wanda left Cincin-
nati Thursday afternoon. Mr. Tirindelli goes to London
and Mrs. Tirindelli to Rome. A pleasant surprise was
given Mr. Tirindelli just before his departure, when his
pupils presented him with a fine leather writing case with
their wishes for a good voyage.

Miss Florence Pearce Wadsworth, soprano of the Wal-
nut Hills Universalist Church, recently gave a concert at
Gainesville, Ga., for the benefit of the Confederate Monu-
ment Fund. The concert was under the auspices of the
Kirby Smith Chapter, and the local singer received much
praise in the Southern papers.

Oscar Ehrgott gave a concert May 2 at Tomlinson
Hall, in Indianapolis, and on May 8 will go to Portsmouth
with Romeo Gorno to present a program. Mr. Ehrgott
will also conduct a local chorus concert the first week in
June.

Miss Katherine Naefz will present an interesting pro-
gram in a benefit concert at College Hall May 20, in
which she will sing selections from "Mercadante," Schu-
bert's "Hedge Roses" and "Ave Maria," Ardit's "Let Me
Love Thee" and other ballads.

During the past year the College of Music has enjoyed
an extraordinary season of prosperity under the wise and
very able supervision of the dean of the faculty, W. S.
Sterling. Mr. Sterling is a quiet man in action, but he
can act, when it is necessary, and all the members of the
College of Music faculty—including the honorary dean,
Frank van der Stucken—have the most sincere and pro-
found respect for him. He is a typical gentleman of the
old school, one who makes friends continually and knows
how to keep them. He is a man who does not love strife
or rudeness, but he can face a business proposition with a
great deal of firmness when required to do so. It is un-
derstood that Mr. Sterling will be continued next year at
the head of the college, and this fact will add stability to
its present forces. Besides his qualities in the governing
capacity, he is a most successful instructor of the voice,
and some of the best vocal pupils at the college owe their
training to him. There is not one in the faculty of the
College of Music who will not say of Mr. Sterling that
he is one of God's own men, a man without guile or con-
ceit, one who works splendid results in the even tenor of
his way.

J. A. HOMAN.

J. Harry Wheeler Summer Course.

FOR the first time Mr. Wheeler will begin a summer
term in New York city on June 2, ending July 25,
when he will go abroad for a couple of months. Hereto-
fore Mr. Wheeler has been at Chautauqua summers, and
so unable to take pupils here. The course will include a
development of the Italian method of voice culture, also
a thorough course in vocal physiology, a correct mode
of educating the male and female voice, correct mode of
breathing, and treatment of the registers. The child's
voice will be a special feature. There will be daily lectures
upon the culture of the voice and the art of singing.

Those contemplating taking the course should, if pos-
sible, be present at the first lesson, no lessons being given
after July 25, as Mr. Wheeler sails for Europe July 26.
Applications are already being made. Board can be had
from six to eight dollars per week. Mr. Wheeler will
secure board for students if desired.

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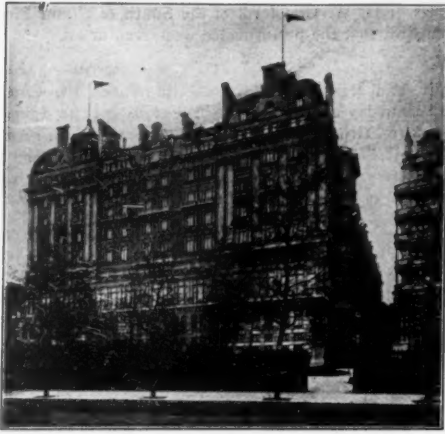
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HOTEL CECIL, LONDON.

April 19, 1902.

AFTER much blowing of trumpets, the "Coronation March," with which Percy Godfrey won the £100 prize offered by the Worshipful Company of Musicians, was produced at the Royal Choral Society's concert at the Albert Hall, Thursday evening. The reasons which induced the Worshipful Company to award the prize to Mr. Godfrey are still "wrapt in mystery." Two hundred compositions were sent in, but whether the remaining hundred and ninety-nine were all really worse than the march finally selected will never be known, except to the judges. If so, Mr. Godfrey was extremely fortunate in having to meet so weak a set of competitors. Were Mendelssohn, Gounod and Meyerbeer still alive, the problem would be to know exactly what proportion of the prize each one of them was entitled to, but probably if the £100 were equally divided among them it would about meet the case, for Mr. Godfrey was equally indebted to them all. Of original work the music hardly shows a trace. Its tunes are neither new nor attractive; they are not at all well developed, while the scoring is amateurish and ineffective. It has none of the catchiness which a Sousa march possesses, while it has none of the breadth or freshness such as Dr. Elgar displays in his delightful military marches, "Pomp and Circumstance." Whether the judges really believed it to be a good march, or whether they were driven to select it by reason of the fact that it was the best of a bad lot, it is impossible to say. The march is such as any local bandmaster could produce by the score. On the principle made popular by Rudyard Kipling, who, whenever Alfred Austin produces a commemorative ode, immediately proceeds to produce another which is infinitely better, it now remains for Dr. Elgar to write something really worthy of the occasion. He has already been commissioned to write the commemorative ode for the gala performance at the opera, and great things are expected of it.

Thursday's program was, upon the whole, of the milk and water order. It opened with Sir Frederick Bridge's "dramatic scene," "The Forging of the Anchor," a rather tawdry work, which was written for the Gloucester Festival. When Sir Frederick contents himself with being boisterous his music is effective enough, and such portions of the cantata as deal with the clanking of hammers and kindred subjects are fairly successful. But when he at-

tempts to become serious he makes a signal failure. There is a part of the cantata called an "elegy" which is particularly cheap and feeble. It reminds one of a sentimental hymn founded on a poor tune and badly harmonized. Sir Frederick Bridge has a very fine choral society at the Albert Hall, but it is a pity that he allows them to waste their talent upon his own works. In the whole of "The Forging of the Anchor" there is really not a single idea worth presenting and not a single bar that bears the stamp of individuality.

After the "dramatic scene" and the march, it was a great relief to turn to Sullivan's "Golden Legend." The sentiment may not run very deep and the music may at times verge upon the sickly. It has, however, the advantage of being really musicianly. The orchestral writing generally contains something interesting, and many a composer might learn therefrom how to write four part music and how to fit it with a good accompaniment. Sullivan's gifts lay, no doubt, in the direction of comic opera, and his oratorios are far from being models of their class. They are, however, the work of a real musician and in spite of their defects they contain a great deal that is interesting.

At his first two concerts Michel de Sicard proved himself to be a violinist of very much more than common merit and his playing at the recital which he gave at St. James' Hall on Monday afternoon only served to increase the impression. His principal solo was Mendelssohn's violin concerto, a work of which he gave a most sound and artistic reading. His tone, his phrasing and his interpretive powers all give him a title to a place in the front rank of living violinists, and if his unusual powers have not yet become sufficiently widely known in London as yet to insure big audiences for his recitals, there can be little doubt that this day will come.

In the evening Howard Hadley gave a concert at Bechstein Hall, while George Clinton gave one of his delightful chamber concerts of music for wind instruments at the small Queen's Hall.

On Tuesday afternoon Miss Zudie Harris gave her first piano recital at Steinway Hall. Miss Harris is unquestionably a pianist of more than ordinary attainments. She has a fluent and finished technic, her phrasing is that of a thorough artist, while her cantabile playing is uncommonly good. She was quite at her best in Beethoven's F sharp Sonata, op. 78, one of the smallest but most characteristic of the master's works, and her reading of it was admirably conceived and admirably realized. In two Preludes, the Nocturne, op. 15, No. 2, and two studies of Chopin she showed very clearly the influence of her master, de Pachmann, and she played them with much of that delicacy and exquisite touch which characterize the performances of the great Russian pianist. Miss Harris also came forward as a composer with three very charming songs: "The Romaika," "Poor, Wounded Heart" and "Day of Love," which were beautifully sung by Miss Minnie Methot, a soprano with a clear and bright voice of fine quality.

Two concerts were given at Bechstein Hall on that day, one in the afternoon by Kelley Cole, and one in the evening by Miss Fanny Howard, Miss Wylie Jaeger and Miss Marie Stark. Kelley Cole has a very pleasant light tenor voice, and he is a clever singer. His program, too,

was well chosen, though it must be confessed that some new songs, by Reginald Somerville, were better suited for the drawing room than for the concert hall. The classical event, however, was more than usually interesting, including as it did an air from Tchaikowsky's "Eugene Onegin" and Hans Hermann's "Salomo," both of which Mr. Cole sang remarkably well.

The young ladies who gave their concert in the evening displayed a taste in the selection of their songs which was nothing if not classical. They might, however, have displayed rather more enterprise with advantage. Miss Stark, for instance, is a soprano with a very charming voice and a pleasing style, but her contributions to the program were almost too familiar. Only once did she leave the beaten track, bringing forward two little Neapolitan songs which proved to be so dainty that one could only wish that she would make more frequent excursions into the realms of the unknown. Miss Jaeger, a careful violinist, and Miss Howard, a pianist possessed of a power that is almost masculine though her energies were occasionally rather misdirected, gave a decidedly good performance of César Franck's Sonata for violin and piano.

The most interesting event of Thursday was the concert given by the Royal Amateur Orchestral Society, under Ernest Ford, at the Queen's Hall. The society very wisely confined its attention to lighter music, an example which other similar bodies might very well follow. Our amateur societies are very fond of courting comparison with big professional orchestras, which can never redound much to their credit, for however well meant the amateur performance of a Beethoven symphony may be it can never be quite up to the professional standard. In their light program the Royal Amateurs met with conspicuous success. Widor's "La Korrigane" Suite, three new and rather attractive "Feuilles d'Album," by B. Hollander, and Mendelssohn's "Son and Stranger" overture were all very neatly played. By far the most interesting feature of the concert, however, was Miss Gertrude Peppercorn's performance of the solo part in Rubinstein's D minor Piano Concerto. Miss Peppercorn is quite one of the best—perhaps the best—of the younger English pianists. She has a splendid technic, great artistic gifts and real brain power. Her performance on Wednesday was characterized by brilliant execution and fine insight into the requirements of the music. The concerto is hardly a good medium for display of artistic gifts, but Miss Peppercorn made it more interesting than any pianist I have heard.

With the exception of Alma Stencel's recital at St. James' Hall, on Saturday afternoon, which the exigencies of the mail do not allow to be noticed this week, the remaining concerts have not been productive of much interest. Miss Ada Barnett and Miss Lucia Fydel, two young singers who have still a good deal to learn, gave a vocal recital at the Bechstein Hall on Wednesday evening. Both have good voices, but Miss Barnett still needs dramatic power, while Miss Fydel's voice production is not all that could be desired. On Thursday evening Mrs. Montague Fordham and Leonard Sickert, two artistic singers, gave a concert at the same hall, and it was occupied in the afternoon by Miss Janet Duff and Miss Annie Stokes. At the Steinway Hall the Misses Booth gave a concert.

On Friday a concert was given at the Steinway Hall by Miss Hilda Wilson, a contralto, who is well known in oratorio, and her brother, H. Lane Wilson, a clever



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singer, who has brought out some excellent arrangements of old English airs. A concert was given on the same evening at the Bechstein Hall by Miss Ada Giles and George Uttley.



LONDON NOTES.

Ernest Toy, the young Australian violinist, will give his first recital at Bechstein Hall, on Monday evening, May 5, assisted by Mme. Rosa Bird and Mr. André Kayà, with Miss Dora Robinson and W. Haddon Squire as accompanists. Ernest Toy was assaulted and robbed in a train in February, on his journey from Monte Carlo to Paris, and was flung out onto the line. By a miracle he was not injured, with the exception of a severe bruising and shaking, but his violin case was smashed, and he was robbed of all his money, his gold watch, valuable medal and some other personal property.



Miss Kathleen Carless, contralto, pupil of Signor Tramezzani, will give her first concert at Steinway Hall, on Tuesday evening, May 6, assisted by Mrs. Helen Trust, Frederick Ranalow, Theodore Werner and Stanley Hawley.



Mlle. Amélie Molitor will give an evening concert at the Salle Erard on May 7, assisted by M. Emile Saurer and Henry Bird. Mlle. Molitor has been in Paris during the past year studying with Mme. Marchesi.



Miss Alice Venning, soprano, will give her first concert at Steinway Hall, on Thursday evening, May 8, assisted by Miss Kate Rorke, Miss Kendall-Rashleigh, Denham Price, John Dunn and W. Haddon Squire. Miss Venning is a pupil of George Power.



Hans Dressel will give a recital at Steinway Hall on the afternoon of May 13, assisted by Miss Ethel Pender-Cudlip, Otto Dressel, his brother, a pianist, Mrs. Symonds Tindal and Theodore Flint, who has returned to England much benefited by his voyage.



Mme. Rosa Bird will give a concert at Bechstein Hall on the evening of May 13, assisted by Mrs. O'Hearne, contralto. She is a pupil of Mme. Bird and it will be her first appearance. Other assisting artists will be Mme. Josephine Chatterton, Miss Amy Llewellyn Toms, Arthur Walenn, Charles Capper and Fred Upton. Accompanists, Miss Irene Asdaile and W. Haddon Squire.

APRIL 26, 1902.

Arthur Hartmann's performance at St. James' Hall on Monday night certainly came as something of a surprise. There was no blowing of trumpets to herald his appearance in London, as is usually the case when a violinist possesses more merit than the common herd. Beyond the fact that he had been playing with considerable success on the Continent, little was known of him, which was, perhaps, just as well for him. When agents send paragraphs round to the press with the intimation that this or that violinist has a finer technic than Paganini and is generally accredited a better artist than Ysaye or Joachim, they generally only

succeed in putting the critics' backs up. So many of these would-be swans have turned out to be nothing but common or garden geese that one begins to mistrust them as a class. Arthur Hartmann, however, was left to succeed on his own merits and he turned out to be a swan of the first order. He has apparently as good a technic as Kubelik and he is a much better artist. Instead of overloading his program with Paganini, he only showed his technic off in one small piece by Nachez, the "Danse Tzigane." It was quite enough to prove that he is an unusually brilliant player, and he mercifully spared us Paganini concertos and other such stuff. In fact, he used his technic purely as a means and not as an end, and in choosing the rest of his program he confined himself to works that were of real musical interest. Tchaikowsky's Violin Concerto and that by Lalo in F are neither of them often played here, though the former is a masterpiece and the latter, if not quite that, is at any rate worth hearing occasionally. Mr. Hartmann's playing was in both cases delightful. His tone is rich and sympathetic, and possesses much of the peculiarly sweet quality of that of Ysaye. Add to this the fact that he has an artist's soul and an artist's temperament, and it is difficult to see what more can be desired. He made a tremendous success on Monday, and the success was certainly well deserved. He has all the qualities of a real musician, and his execution, his phrasing and his intonation are perfect. Mr. Hartmann played on this occasion with an excellent orchestra, conducted by Dr. Cowen. On Wednesday he gives an ordinary recital, and it will be awaited with interest, for he is a man with a future.



Ferencz Hagedüs, who gave a concert at the Bechstein Hall on Tuesday afternoon, is a violinist who brought with him a reputation which he could not sustain. He is stated on his programs to be "the Hungarian Paganini," but he is not a Paganini or anything like it. He has a fair technic, and he plays showy music rather well. But his interpretative powers are small and he did not give a very satisfactory performance of Grieg's C minor Sonata. His tone, too, though by no means thin, is occasionally scratchy, and his intonation is often very far from true. In the circumstances, it is difficult to see on what basis his claims to being the Hungarian Paganini may happen to rest. If he had come before the public merely as a young violinist who wanted to get on he would have been worthy of consideration, for he has some talent which might be developed. But when he calls himself "the Hungarian Paganini" he gives it to be understood that he is a full blown artist, and that he certainly is not.



It is not surprising that the daughter of Mr. and the late Mrs. Henschel should show a talent for singing, and certainly Miss Helen Henschel, who gave her first concert at the Bechstein Hall on Monday afternoon, has inherited a very fair portion of her parents' mantle. She has a charming soprano voice, a very neat understanding of music, and she is already quite a mistress of the difficult arts of phrase and expression. Her singing, too, possesses an indefinable charm and humor, which is only too rare, and she knows how to make a point without forcing it down the throats of her audience after the approved fashion of only too many singers. So delightful was her singing of Mozart's "Das Veilchen," Brahms' "Der Liebesten Schwur," Henschel's "Tausendschön" and the old

English "Come, Lasses and Lads," that she stamped herself at once as a singer whose career will be watched with interest. Miss Henschel is also a very capable violinist, and she was joined by Miss Winifred Smith in a really excellent performance of two movements from Bach's double concerto.



On the same evening Mme. Helene Ansbacher and Miss Monique Poole gave a concert at the Bechstein Hall.



Tuesday was a day of small concerts. In the afternoon the London Trio (Mme. Amina Goodwin, Signor Simonetti and W. E. Whitehouse) gave a concert in conjunction with Miss Grainger Kerr at the galleries of the Royal Institute of British Artists. The program was of perfectly inordinate length, and by a piece of bad management the most interesting number was put at the end. Rabl's "Fantasiestücke" Trio is a most welcome addition to chamber music. It is quite one of the freshest and most attractive compositions in this line that we have heard for a long time. It has charming melodies, which are well worked out, but never over developed. Each of the five movements, indeed, is quite short. In the opening adagio and the very charming canon the composer displays an unusually light and delicate touch, while he could hardly have given a more striking example of sound musicianship than he gave in the last movement. It will be remembered that Rabl won a prize for a string quartet, Brahms being one of the judges, and that the great composer expressed then an unusually high opinion of his powers. In his new trio he takes a step forward.



On the same afternoon a concert was given at the Steinway Hall by William Higley.



In the evening Percy Such, a very clever young violoncellist was associated with Wilibald Richter in a concert at St. James' Hall. The program was unusually interesting for a violoncello recital. Neither Chopin's G minor Sonata nor Beethoven's variations on an air from "Die Zauberflöte" are often played here, and in them both artists were quite at their best. Percy Such produces a very sweet and rich tone from his instrument, and he plays with real taste and feeling. The Scherzo and Largo of the Chopin Sonata were both given with great delicacy, though the wisdom of repeating the Largo is response to applause which might possibly have been taken for an encore may be doubted.



Violoncello and piano recitals seem to have been the order of the day on Tuesday, for on the same evening another concert of the same class was given at the Steinway Hall by Percy Grainger, a young Australian pianist, and Hermann Sandby, a pupil of Hugo Baeuer. At the Bechstein Hall a vocal and violin recital was given by Edith Clegg and Marian Jay.



Wednesday was something of a relief to the critic, for only one concert took place, that given by Adolph Mann, a pianist, at the Steinway Hall.



So trite and conventional was the program of the concert given by the Philharmonic Society at the Queen's

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Hall, on Thursday evening, that it is surprising that it attracted so large an audience as was actually the case. From beginning to end it contained nothing that bore the faintest resemblance to novelty. In these days of promenade concerts we do not want to hear the Pastoral Symphony, Mendelssohn's "Meeresstille" overture, Liszt's E flat piano Concerto and Tchaikowsky's "Variations sur un Thème Roccoco," all crowded into a single program. They are frequently played at Queen's Hall and, with the exception of the symphony, none of them show their composers in their best light. It is really ridiculous to bring forward such a program at this time of the day. No one, of course, wishes for a concert made up entirely of novelties; such a program would be more than the average brain could assimilate. But there is such a thing as a happy mean. Let us have the classical masters represented by all means, but there is no reason why modern composers should be rigorously excluded. The Philharmonic is something of a stick-in-the-mud society and seldom shows the slightest desire to move with the times. The last two concerts have been abominably dull, and quite unworthy of a body which, after all, has some sort of a standing in the musical world.

The performances given on Thursday were quite bad. The symphony was played as if it did not contain a scrap of poetry from beginning to end. The readings of the first and last movements were wooden and uninteresting; that of the slow movement was not only wooden but positively ragged. Wilhelm Backhaus, who played the solo part in the Liszt concerto, has fluency and a good technic, but that is the Alpha and Omega of his attainments. He has no power, no breadth and no fire. His playing is as the playing of a school girl, and he has no sense of rhythm, time or phrasing. It is small wonder, then, that his reading of the music, which wants the semi-barbaric force of a Mark Hambourg, was thin and colorless. The saving grace of the concert was Hugo Becker's brilliant performance of the Tchaikowsky Variations. Becker is one of the most perfect masters of the instrument alive. His tone, his color and his phrasing were wonderful, though the variations do not show Tchaikowsky at anything like his best, they gave Becker a chance of giving a wonderful study in contrasts.

While the Philharmonic was holding its revels down stairs, a much more interesting performance was taking place in the small hall overhead, where Max Behrend was reciting in German Tennyson's "Enoch Arden," and Miss Adela Verne was playing Richard Strauss' piano accompaniment to the poem. It is noteworthy as being the first performance in England, but further notice of it may be postponed, as Strauss himself and von Possart are giving it here very shortly.

On the same evening J. W. Wimey gave a concert at the Bechstein Hall.

On Friday afternoon Gregory Hast and Miss Marguerite Macintyre gave a vocal recital at St. James' Hall, which had an unusually interesting program. Gregory Hast is, of course, a thorough artist, and he is sure to make everything that he sings worth hearing. The fruits of his recent American tour were shown by the inclusion of Chadwick's "The Rose Leans Over the Pool" and MacDowell's "Thy Beaming Eyes," in which he scored his principal successes. Three new songs by H. Walford Davies, the words of which were taken from "Twelfth Night," proved to be pretty and graceful enough, but rather inconsequent. He sang them beautifully, and he was no less successful in Liszt's "Es muss ein Wunderbares sein," Purcell's "When I Am Laid in Earth" and Beethoven's "Adelaide." The program was headed by three duets specially written for the recital by Coleridge Taylor, and these again, though well written, were not of the kind that leave a very strong impression upon the mind. Mr. Hast and Miss Macintyre sang them admirably, but nature hardly intended them to sing duets and their voices do not blend well. Miss Macintyre's voice is a powerful dramatic soprano and it was shown quite at

its best in the "Ave Maria" from Max Bruch's "Das Feuerkreuz."

Other concerts were given on Friday by the Royal Normal College and Academy of Music for the Blind at Queen's Hall and by Miss Neil Fraser at the Bechstein Hall.

Otto Floersheim, the well-known critic and composer and the highly valued representative of THE MUSICAL COURIER in Berlin, is making a short stay in London. He has sent in the following to the London office of THE MUSICAL COURIER:

If "variety is the spice of life" generally speaking, I find that it is more especially so in a musical way. Moreover it is quite instructive also, and I think it would do many of my esteemed colleagues a lot of good and might broaden their horizon if they would follow my example or had shared my fate of spending nearly the whole of the musical season of 1901-2 in New York, then catch the fog end of the Berlin, later on participate in the opening of the London season, and wind up their critical experiences with an attendance at the various German musical festivals, as I intend doing in the near future. They would learn, as I did, that Berlin is far in the lead of the musical life of the civilized world from every point of view, while New York has not only made no progress worth speaking of in the past decade, but virtually is not quite up to the standard it had reached under the firm guidance of Theodore Thomas, of a Nikisch with his matchless Boston Orchestra, the advanced views of the late Dr. Leopold Damrosch, and the continuation of his musical policy under the régime of the most gifted of all leaders that so far have exercised a potent influence upon American musical culture, the late Anton Seidl. It was with reminiscences of their doings in my mind that I had returned to New York last fall, and you cannot wonder that I was disappointed at the state of things I found there. It was impossible for me to ignore or deny the fact that New York had retrograded musically through the lack of a leading musical spirit, just as Vienna has done of late years for the very same reason, and as Paris is about to do, where musical progress is not on a par with the high reputation for art culture the French capital once so justly enjoyed.

If I found New York's musical life, of which distance had during nine years of absence lent an enchanted view to my memory, in reality to have sunk down to a state which I cannot designate otherwise than as provincial, I was, on the other hand, absolutely surprised at the stride forward the public of London has made in musical appreciation and receptivity and general understanding during the same period of time. You need only take a look at their programs nowadays and you will notice at once that this city, in which formerly Händel and Mendelssohn were cultivated to the exclusion of almost everything more modern in music, now boasts of the most catholic wide range of offerings from all schools and nationalities, among which latter the young English composers are by no means neglected. This is as it should be, and is the surest sign of progress, for creative art, in which England up to the present was woefully barren as far as music is concerned, is far more important than reproductive art, and hence the appearance of the names of young English composers upon the London programs with works even in the largest forms is a significant sign.

More marked still is the increase in the number of the world's greatest artists, and, above all, of various conductors of renown, who gather in a city in which formerly the sun rose and set with Joachim as soloist, and which knew and appreciated as conductor hardly anyone else than Hans Richter. It is true the fact that the London musical season begins when that of other artistic centres has come to a close facilitates, and to a certain extent even causes, the concourse of these artists at this time of the year, but this circumstance does not suffice to explain the presence of such a great number of artists of renown from all over the world, and a perfect conductors' congress such as is to take place here next week, and in which, in a cycle of afternoon and evening concerts, such knights of

the baton as Nikisch, Weingartner, Ysaye, Saint-Saëns and the best one among the local conductors, Mr. Wood, are to vie with each other for the palm of public applause and critical appreciation. Of these Saint-Saëns and Ysaye will be new to me as conductors, and I am quite curious what impression they will create in this capacity.

Of the soloists' concerts I so far attended during the few days of my sojourn in London two were given by Americans. I don't know whether this is a coincidence or whether our American artists are about to push to the front as boldly as they have done of late years in Berlin. It would almost seem so, and considering the success these newcomers achieved here, they were certainly justified in essaying the invasion. Of the young violinist Hartmann, whose recent Berlin successes were duly chronicled in THE MUSICAL COURIER by both Leonard Liebling and Arthur Abell, I need say nothing, but can leave him safely to the tender mercies of our able regular London correspondent. It is somewhat different, however, with Alma Stencel, the fourteen year old American pianist, whose début occurred here at St. James' Hall last Saturday afternoon, and of the "emphatic artistic success" of which I informed you by cable. Although by no means as yet a finished artist, which, considering her tender years, would be too great precociousness to expect. I feel myself justified in predicting for this child a brilliant and successful future. She owns by nature a combination of gifts such as fall to the lot of few pianists, and which may be summed up in the four T's—touch, tone, technic, and, above all, musical talent—which form the essentials of a pianist's requirements for success. It seemed perfectly wonderful to me to hear a mere child apply all the gradations from a masculine fortissimo to the tenderest and yet plainly audible pianissimo, one that was tinged with a vibrating vitality. Her touch made the superb concert grand piano sing out most lusciously in the F sharp major Romanza of Schumann, and all through this piece the tones of the melody sounded like velvet. It was sustained loveliness, which only through the occasional exaggeration of the rubato ending of the phrases lacked in rhythmic pulsation. This is the principal one of the few faults of so young an artist, and one which she will assuredly be able to overcome in the future.

Among the remainder of her comprehensive first program she played the Chopin Study on the black keys with such perfect technic and rippling brilliancy that the audience insisted upon a repetition of the number. To me one of the most surprising features of her playing was the authoritative, self-conscious and convincing reading she gave of the principal theme in Liszt's "Héroïde Elegiaque," while on the other hand I missed a certain amount of breadth in the interpretation of three old dance pieces by Bach, transcribed for the piano by Hugo Mansfeldt, who is so far Miss Stencel's sole teacher. Furthermore, the program contained Beethoven's G major Rondo à Capriccio, op. 129; Grieg's E minor Sonata, in which the youngster felt delightfully at home; Liszt's "Nightingale" transcription; Schubert's Impromptu in F minor, and the Tarantelle and Canzona from Liszt's "Venezia e Napoli." In this last piece Miss Stencel played with such fleet fingers that she roused the audience to a storm of applause, and had to yield to the encore fiends, who seem to flourish in London as elsewhere. After her second recital on May 2 next, Miss Stencel will retire from the concert platform for several years, intending to finish her pianistic and artistic education to the attainment of fullest maturity under Leopold Godowsky in Berlin. O. F.

Last Morgan Chamber Music Concert.

THIS occurred last Wednesday, at Mrs. Senator White's, when only two numbers were given, namely, a Sonata for flute and piano, by Frederick the Great, played by Eugene Weiner and Hans Wetzler, and the Schubert so-called "Forellen Quinet," with Ulysse Bühler at the piano. The beautiful, large mansion was filled with an enthusiastic audience, and notwithstanding the heat of the day much evidence of pleasure was manifested.

This ends the series of six afternoon concerts; they will be continued next year, and several subscribers have already given their names.

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MACONDA IN RICHMOND AND DETROIT.

MME. CHARLOTTE MACONDA is one of the singers with many engagements to her credit this season. There has been an unusual demand for her from Southern and Western States. Her more recent appearances at Richmond, Va., and Detroit, Mich., were hailed as musical events of the season. Here are her Richmond criticisms:

MACONDA GETS AN OVATION.

Madame Maconda was the feature of the concert, and fully justified all the expectations that had been formed in advance. Nature has been very prodigal to this artist with gifts, for she is not only a richly endowed singer but a very beautiful woman. She is unquestionably the best of all the coloratura sopranos who have been heard here in recent years. Her enunciation is natural, her delicacy bears no trace of effort; her voice is rich, sympathetic and expressive, and her tone production is polished to a degree. Her bravura was flawless in the "Mignon" Polonaise, and she was given a wild ovation at its close. She was recalled again and again, and at last consented to repeat the number. * * *

The Mad Scene from "Lucia" was admirably sung by this same artist while a thunder storm was spending its fury over the city. The war of the elements against the delicacy and beauty of this composition was an unequal one, yet in spite of it all Madame Maconda came off victorious. Her interpretation was delightful, and she was recalled several times, but would not respond to the encore except with genial appreciation.—Richmond News, April 30, 1902.

The night concert was in a class of its own. It was difficult to determine who was the popular favorite. Both Madame Maconda and Mr. Davies were encored again and again. Madame Maconda sang two numbers, and also in the cantata of "Fair Ellen." Her singing of the aria from "Mignon" quite took the house by storm. Her voice is clear, limpid and extremely flexible, and her execution is remarkable, every note being under perfect control. She is easily in the foremost rank of coloratura sopranos.—Richmond Times.

At the night concert Madame Maconda was received with great enthusiasm. Her voice is very flexible, and as a coloratura singer she is as praiseworthy as any of the concert singers of the day. She pleased most with the aria from "Mignon."—Richmond Dispatch.

Madame Charlotte Maconda sang the brilliant Polonaise, "Mignon," of Thomas. Her performance of it was beautiful and exhibited her exceedingly flexible voice to great advantage. Madame Maconda is one of the most artistic and finished coloratura singers in the country. The Polonaise is a selection of great difficulty, and despite a somewhat ragged orchestral accompaniment the singer acquitted herself very creditably and received an enthusiastic recall. She was compelled to repeat a part of the Polonaise, since no piano was at hand for the accompaniment of incidental and encore songs. In the Polonaise Madame Maconda sang E flat in altissimo with a clear, perfect tone, audible in every part of the Academy.—Richmond Evening Leader.

The Detroit criticisms include:

The Detroit Symphony Orchestra has been especially happy in its choice of artists the past season, and scored another triumph at its closing performance last evening in presenting Mme. Charlotte Maconda, soprano. Her stage presence was striking in its charm of manner and perfect assurance. Her rendering of the Mad Scene, from "Lucia," was exquisite. The piece is of unusually high range, yet the singer seemed fairly to revel in the most difficult trills. Her rich, well rounded voice seemed to caress the tones, which were clear and tremulously sweet. She was obliged to respond to the applause that followed, and gave a sparkling little number. On her second appearance Madame Maconda rendered Gounod's "Mignon"; "Solvegled," by Grieg, and "Maid of Cadiz," Delibes.—The Detroit Tribune, April 26, 1902.

Mme. Charlotte Maconda, of New York, the soloist, was extremely well received. Her voice is wonderfully clear and sweet, and used with an intelligent art much to be commended. She is a woman of most attractive presence. Signor Fabricant, in the flute obligato in the Mad Scene, from "Lucia," gave admirable support, and was dragged forward by the singer to share in the applause which greeted the number. A succeeding group of songs was accompanied on the piano by Thomas Chilvera.—Detroit Evening News.

The fourth and last concert of the Detroit Symphony Orchestra was given last night at the Light Guard Armory. Mme. Charlotte Maconda, the soloist of the evening, received an ovation after singing the Mad Scene, from "Lucia." The singer acknowledged her indebtedness to Mr. Fabricant, the flutist, who accompanied her, by bringing him to the front of the stage to share the applause with

her. An encore was demanded before the audience would be satisfied, and in this she was accompanied by Thomas Chilvera, who furnished her accompaniment in the group of songs which she gave later.—Detroit Journal.

Mme. Charlotte Maconda has a generous and well cultivated voice, the appreciation of which was demonstrated in the ovation she received at the end of her scene from "Lucia."

Maconda's voice is of sympathetic quality, ample range and admirable quality. She feels what she sings and she sings what she feels. Her conception of the demented heroine of the Donizetti opera was clear cut and well expressed. Mr. Fabricant rendered her valuable aid by the finished manner in which he played the flute accompaniment to her cadenzas. She was obliged to return to the platform and sing again. Her group of three songs, later in the evening, added to her popularity, and she will be a welcome visitor when she returns to Detroit another year. She goes from here to the festival at Kansas City.—Detroit Free Press.

CHRISTINE ADLER CONCERT, BROOKLYN.

THE Brooklyn contralto's annual concert at Wissner Hall occurred last Friday evening, enlisting the participation of the following: Rosalind L. Billing, soprano; Christine Adler, alto; Franz Kaltenborn, violin; Leo



CHRISTINE ADLER.

Schulz, 'cello; Arthur Hochman, pianist; F. W. Riesberg, accompanist.

With such a galaxy of artists an enjoyable concert might be expected, as was the case.

Mrs. Adler sang Van der Stucken's difficult "Seeligkeit" in such fashion that she had to sing an encore, "Happy Days," the violin obligato played by Kaltenborn, and this pleased all. Her group of German songs, from Schumann's "Dichterliebe," went well, with taste and expression, while the popular gavotte, from "Mignon" hit the fancy of her listeners, so she again sang an encore, the ballad "Thinking of You." "Violets" she sang with good breath control, with dainty expression, and Tschakowsky's "Sehnsucht," with temperament and taste, a fine 'cello obligato by Schulz.

Miss Billing has a brilliant soprano voice, good enunciation and very pleasing stage presence, and the reception and recall she received was well deserved. Max Liebling played accompaniments for Miss Billing. She sang the Jewel Song, from "Faust," artistically, and responded to an encore, singing very gracefully "Summer Is Here," by Aspinall.

Kaltenborn's violin playing was notable in its dash and beautiful tone; the latter was especially noticed in the Ries Andante, and the Hungarian Dance was full of spirit; he played as encore the Largo by Händel. Leo Schulz invariably makes a hit, what with the soulful singing of his 'cello and the nimbleness of his bow; Davidoff's "Fountain" raised a storm of applause and numerous recalls.

Young Hochman's piano solos, so musically played, with such infinite variety of tone and touch, made a great impression, so that he, too, drew from the audience most enthusiastic recognition. The way this young chap avoids the so-called "loud" pedal is interesting, showing what may be accomplished without its continual use; the Scharwenka "Staccato Study" he plays three-quarters without, making a big climax at the end. The large hall was filled.

STERNBERG SCHOOL, PHILADELPHIA.

THE Sternberg School of Music, of Philadelphia, gave its annual matinee on April 28 at Griffith Hall, that city, before a large and enthusiastic audience. Granted that the majority were personally interested in the performers, it still remains a noteworthy fact that the demonstrative approbation bore all the marks of spontaneousness and was undoubtedly called forth by the merit of the performers. The list of players and singers included over twenty names, representing all degrees of musical advancement as well as all ages, from the tenth year up. Not one break occurred in the whole long program, nor was there any sign of strain or unusual effort. Everybody played lustily and with good cheer, and, while the tasks differed, of course, in difficulty, it was refreshing to notice that, hard or easy, the compositions were, each in its way, read with fluency and intelligence.

Miss Edwina Uhl, daughter of our former Ambassador to Germany, played the major portion of Liszt's E flat Concerto, with her master representing the orchestra at the second piano. Her technic was clear and her conception full of dash and temperament. Miss Addie Lehman and Miss Emmeline Barnard also proved to be pianists beyond the line of amateurship. The vocalists showed careful training, fine style and a freedom unusual with students. The same might be said of the string players, especially of the four beautiful girls who played a string quartet by Haydn with so much clear detail and unified ensemble as to make it a safe prediction that the public at large will hear from them before long.

The school in its annual matinees has reflected the growth of its scope from year to year and fulfilled what the reputation of its founder and principal presaged.

W. H. BARBER.—William H. Barber, the pianist, has left New York for Mexico, Mo., where he will take charge of the annual examinations at Hardin College. While in Mexico Mr. Barber will give eight recitals, playing over eighty compositions from memory.

Recently he played at a recital in Charleston, S. C. The *News and Courier* of that city spoke of his playing as follows:

Mr. Barber, who had a very pleasing and very interesting part in the program last night, will no doubt become better known and gain a place at the very front of his art. A firm and confident touch, a breadth of tone and ample color made him a favorite at once, and then, as varied selections gave insight to the thought and study, the artistic perception and understanding of the performer. In the Chopin numbers Mr. Barber perhaps appealed most forcibly to the majority of his hearers, and yet there were some who most enjoyed the exquisite interpretation of Beethoven's dainty "Moonlight Sonata," op. 27, or the intricacies of Liszt's "Rhapsody No. 12." It was altogether one of the most enjoyable musical evenings Charleston can recall.

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THE MUSICAL COURIER

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONE: 1720 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1154.

MARC A. BLUMENBERG

EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, MAY 7, 1902.

LONDON, ENGLAND—

Hotel Cecil, Mr. Montague Chester, General European Representative.

THE MUSICAL COURIER is now for sale on the Smith & Son bookstands at the following stations: Charing Cross, Waterloo Main Station, Euston, King's Cross, Paddington and Victoria.

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Linkstrasse, 17 W., is in charge of Mr. Otto Floersheim.

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SUBSCRIPTIONS:

Invariably in advance, including postage.

Single copies, Ten Cents.

United States,	\$5.00	Austria,	15 s.
Great Britain,	£1 5s.	Italy,	32.10 fr.
France,	31.25 fr.	Russia,	12 r.
Germany,	25 m.		

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Rates for Advertising.

PER INCH ON ADVERTISING PAGES.

Three Months,	\$25.00	Nine Months,	\$75.00
Six Months,	\$50.00	Twelve Months,	\$100.00

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One page, 1 insertion,	\$300.00
One-half page, 1 insertion,	175.00
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All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 2 P. M. on Monday.

All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.

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Published Every Saturday During the Year.

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MISS LOTTA GREENUP couldn't fiddle her father to Congress. Let the clever Kentucky girl run on the ticket herself.

PADEREWSKI is fast developing into the Hobson among pianists. And at his departure he displayed the bad taste of preferring critics to pretty girls.

THE latest London musical fad is to be "commanded" to sing or play or drink. Marshall Plausible Wilder, Jean de Reszké and J. I. Paderewski have all been "commanded" by His Majesty Edward VII.

A GAIN the announcement is sent forth that all the seats for Bayreuth are engaged. This story returns with annual alacrity. Are there speculators in the sacred precincts? Is Saul actually among the prophets?

IN the *Evening Post* Mr. Finck quotes the following capital parody:

There are many parodies of Wagner's operas, but the funniest of them is, perhaps, that of the "Nibelung Trilogy," by Von Miris. The following stanzas, relating respectively to the Fates, Gunther and Hagen, may serve as specimens:

Die Nornen die spinnen
Und singen so schön,
I glaub' dass s' die Hält' davon
Selbst nit versteh'n.

Er hätt' gern a Gattin,
Sei Schwester gern an Mann;
Nix faders als wenn ma möcht,
Und nit heirathen kann.

In der Gibichenhalle
Im Dunkel der Nacht,
Sitzt der Hagen und schlaft,
Denn er ist auf der Wacht.

ON good authority it is stated that Mr. Paderewski's receipts from all sources during his three months in the United States enabled him to return to Europe plus about \$150,000—another unprecedented record in music finances. These periodical large profits made here by Paderewski have created an impression among pianists in Europe that they are entitled to earn as much, or somewhat less, on their tours in this land of Trusts and Art; but most of them mistake the situation. Mr. Paderewski plays before huge general audiences and most of the other pianists play before musical people chiefly. Mr. Paderewski attracts cultured people who usually are not bent upon attending piano recitals because he is an individuality and a character outside of his playing. He is a fashion—a fad, a personality, and hence of public interest, not merely of limited musical interest. Therefore very few, if any, pianists now apt to visit America can cope with him in receipts. There is but one other pianist now before the people of Europe who has a charm that can bring box office receipts of large dimensions, but his charms rest upon the colossal virtuosity he has developed, the keen and incisive force he displays in the authoritative sweep of his play, the command he exercises over the total phases of pianism and the conviction within himself of his own, clear, deliberate and logical powers as an artist, and that man is Moriz Rosenthal, of Galicia, Vienna, Paris and Europe generally.

Younger pianists are following along with rapid strides, but the highest development of pianism today rests in the personality of this Rosenthal, who has become the foremost type of pure piano playing up to this moment. If he should decide to come here next season he may enter upon a sensational career which is always followed by large receipts;

but to reach the Paderewski receipts he, or anyone else, must first reach the public temper, which Paderewski has learned to do as no one before him.

THE last concert of the Chicago Orchestra—Theodore Thomas conductor—took place at the Auditorium, Chicago, on Saturday night. The loss this past season was about \$30,000. Five seasons have each shown greater losses, but three seasons ago the loss was only \$15,600—the minimum loss of any season. Theodore Thomas, like most orchestral directors, is accustomed to face these annual losses, which should be charged to the account of Public Education. So long as the cities cannot embrace a Permanent Orchestra among their educational schemes, a public spirit or public spirited citizens must be looked to to educate the people in this—one of the highest forms of modern culture.

Chicago is doing well in this respect, and praise is due to her citizens for maintaining the orchestral concerts. No doubt Mr. Thomas, whose past services in his art will never be forgotten by musical America, is looking toward the time when a younger man will appear on the podium of the Auditorium to assist him in his work until he decides to retire. It might be of some interest to the musical folk of Chicago to study the difference between the metronomic system of conducting and the dramatic method represented by the great modern conductors of the Continent of Europe, those men through whom the orchestra has been advanced to its present interesting virtuosity state.

IT is now a matter of thirteen—fateful number—days before the election of the new conductor of the Philharmonic Society is to take place, and Walter Damrosch has what sports call the inside track among those in the race. While it is entirely proper for the Philharmonic Society to elect Walter Damrosch, it is not too late to suggest another entry, particularly as it is learned that there is considerable opposition to him among Philharmonic members after all, a situation deeply to be deplored, for of all conductors who fit the Philharmonic he is the most appropriate, with possibly the one exception—the new entry in the race, herewith proposed.

This new candidate would also suit Walter Damrosch in case he discovered that his election is doubtful or in case it would appear as if he could be elected by a small majority, for as he is then to direct the very men who would be opposed to him the relations might appear exceedingly embarrassing. This is just one of the curious phases growing out of the constitutional defect of any orchestra that elects its own master—the conductor—and this overwhelming, demoralizing defect will always make a director or conductor like Walter Damrosch more acceptable than a conductor who must insist upon discipline in order to exist artistically. Of course, this is not Walter Damrosch's fault, although it may suit his own purposes better than it might suit other conductors'.

The other candidate should be Frank Damrosch, who also has a "society pull" like Walter Damrosch has his "society pull." "Society pull," well what has that to do with Philharmonic concerts? Nothing on its face, because society does not patronize the Philharmonic, but with one, or better still, both Damrosches at the head of it, a society element could be attracted to those concerts, and as music well performed after due and careful rehearsing is not the object of the Philharmonic, and as its structural weaknesses are never recognized by the Society until its old members nearly reach senility society is the very element that can restore the finances and make things pecuniarily agreeable to

that old Trust, because society pays no attention to such mere minor matters.

Frank Damrosch has many occupations now, such as supervisor of music in our public schools (whatever that may mean), director of the effete oratorio concerts, director of the Musical Art Society and director of People's Concerts, but Frank Damrosch is also not very much addicted to rehearsals (what a bother these rehearsals are anyway), and he could alternate with his brother Walter at the Philharmonics unless indeed the society elects him instead of Mr. Walter; and in that case, why his brother could take several of these other engagements off his hands.

This proposition eliminates the element of embarrassment from the pending election, for Walter Damrosch would never be angry with any Philharmonic member who had hapened to vote for his brother Frank, and if Frank were elected he certainly would feel complimented in conducting an orchestra, many members of which had exhibited a bias in favor of his brother Walter. It is seen from this how lucky a city is that contains at one and the same time two such talented brothers in the same field, whose relations to each other naturally prohibit a rivalry that might otherwise endanger the future of a vast art structure.

We would, however, suggest to the members of the Philharmonic Society that they exhibit unusual care in the printing or writing of the names of the candidates on the ballots, for if the poll should be close might depend upon the appearance of a W or an F as to who is elected. Suppose they get a lot of slips printed with W., which should stand for Walter, and another lot with F., which very obviously should mean Frank, and thereby avoid all risk of any dangerous intermingling of fraternal cognomens. A member could then never complain that when he voted W. he meant F. or when he voted F. he really meant W. They must leave the name of Damrosch entirely off the ballots, because it must be a Damrosch whichever way it runs. This is a practical method for avoiding any sort of election misunderstanding, and as it is a question between two brothers the greatest nicety and discrimination is to be recommended. Pools will no doubt be for sale in such a novel race, for Americans are so thoroughly addicted to the betting habit that all kinds of chances are utilized for betting ventures.

It is learned at the last moment that Emil Paur has been approached by certain Philharmonic members to allow the use of his name for re-election, and that he is considering the question. Before leaving for Europe last week Frank van der Stucken was also approached, but he declined on the logical basis that the Philharmonic Society could not offer him any such opportunities as he enjoys in Cincinnati.

A PAMPHLET of the Berlin Wagner Society gives some interesting history of Wagner's "Meistersinger." The first prose sketch, now in the possession of Mme. Mathilde Wesendonck, is dated "Marienbad, July 16, 1845." At the end of 1861, when he was

WAGNER DRAMA AND HANS SACHS' PLAY.

staying with the Wesendoncks for a few days at Venice, he returned to the subject, and on November 19 sent a prose sketch to Schott, of Mainz, which, in the beginning of December, was read twice by Schott before a small audience. Whether this was the original of 1845 or a newer version, written in Vienna, is doubtful. In the Marienbad sketch, besides Hans Sachs, only David and Magdalene have their names. "The old man" (Pogner) is called Bogler, the "Beloved maiden" Eva, "the young man" Konrad, and "Der Merker" Veit Hanslich (sic). This name was chosen first to give a little shock to Schott, and the jest gave rise to the story that Beckmesser was originally named

Hanslick. The scene of the "Dreamsong" seems to hint at a new version, for the Knight during a sleepless night has composed a song the words of which are not given.

Wagner then went to Paris, and in January, 1862, finished the complete text of the "Meistersinger" in the city where his "Tannhäuser" was such a bitter failure. On February 5 the poem was read by Wagner to Schott, and a week later he began to work at the composition. In May he wrote to Weissheimer: "Since this morning, the morning of my birthday, I know that my 'Meistersinger' will be my masterwork."

The text of the "Meistersinger," as printed from the manuscript of 1862, differs in many places from the one with music. The so-called Prize Song is quite different. In the version here given Walther's allusion to his Mother, a parallel to "Siegfried," "Tristan" and "Parsifal," is wanting, and the artistically constructed verses also require to be noticed. In the later version the style is more antique and much more in keeping with the period when Sachs lived:

Traum
Meiner thörig goldenen Jugend
wurdest du wach
Durch der Mutter zarte Tugend?
Winkt sie mir nach,
folg ich und fliege
über Stadt und Länder heim zur Wiege,
wo mein die Traute harret.

Kaum,
dass ich nah zu sein ihr glaube,
blendend und weiss
schwebt sie auf als zarte Taube,
pflückt dort ein Reis;
ob meinem Haupte
hält sie kreisend, dass ichs raubte
in holder Gegenwart.

Morgenlicht
dämmerte da wieder:
scherzend und spielend
Täubchen immer ferner wich;
fliegend und zielend
zu den Thürmen lockt es mich,
flattert über Häuser hin,
setzte sich
auf dem Haus, dem Flieder
gegenüber, nieder,
dass ich dort das Reis gewinn,
und den Preis der Lieder.

In the above verses, as in the verses on Bellini by d'Annunzio, the construction is the old Greek construction of a strophe and antistrophe exactly corresponding, followed by an epode. Of this form the best known example is that of the true Sonnet. As regards this form Sachs instructs Walther why the first two portions are different from the third by comparing them to parents and child. Most probably Wagner remembered Grimm's book on the "Meistergesang," in which the author says: "If a second similar strophe follows immediately after the first and then nothing, the whole is dull, unfruitful and empty. If the second is dissimilar to the first, the whole is unsatisfactory. The essence of poetry must consist in an equilibrium; the first group of lines is repeated to gain strength to bear the third and yet be akin to it."

The Täubchen in this first version throws light on the later words of Sachs:

Ein Täubchen zeigt ihnen wohl das Nest.
In Sachs' monologue, "Wahn überall Wahn," such passages as

In Flucht geschlagen
Meint er zu jagen

show the influence of Schopenhauer. "The difference between that which causes suffering and that which suffers is only phenomenal, and touches not the thing itself, which is the living Will in both. (Die Welt als Wille und Vorstellung.)"

Meanwhile Hans Sachs' "Shrove Tuesday Play" has been produced at Vienna with music by Josef Forster. The piece is called "Der tod mon," which is by interpretation "The Dead Man."

Goethe had called attention to the piece, and had he revised it it might still live. As given in Vienna, an audience accustomed to good High German could not follow the text promptly, and thence became bored. The story is somewhat as follows: A man suspects that his wife does not love him. She goes to hang out the washing and he lies down and pretends to be dead in order to watch her. He falls asleep and dreams he is in heaven. He comes in timidly, St. Peter greets him kindly, little angels dance around him, and lo! there is his wife. She could not stop on earth without him. Two arm chairs are brought him; the couple take their seats. Little angels bring them dainty dishes, lovely fruit and precious wine. They enjoy the repast, and then, forgetting that in heaven there is no marriage or giving in marriage, they hug and kiss each other. Away goes the dream world, they are again in their little hut. He is still sleeping, she comes in, and thinking him merely—dare we say—dopy, resolves to play a trick on him. She cries: "My dear husband, are you dead! Yes, he is dead. I see that. Now, what must I do. Sit down and cry or have something to eat?" She resolves to eat, fries some eggs, drinks a cup of wine, and begins to discuss her chances of marrying again. Some of the neighbors come in. She at once is weeping and wailing. She had promised to bury him in his best clothes; now she prepares to wrap him in the skin where he is lying. This is too much for him. He jumps up and uses all kinds of bad language and threats to this unloving wife; she explains it was all a joke, and the curtain falls amid general merriment.

TOWARD the end of August, 1866, Tschai-kowsky returned to Moscow, and that rather cheerfully. St. Petersburg and its musical authorities had shown little interest in his compositions, so that reconciled him to Moscow. Ah, these thin-skinned composers! Then his three months of separation from Anton Rubinstein, Kaschkin and Albrecht had endeared them to him, and, most important of all, his salary at the conservatory was to be more than doubled. One hundred rubles a month—or a trifle over—seemed to him a vast sum: "I have more than enough money," he wrote to his brother.

Meantime the business of the conservatory had increased so that the house of Rubinstein—which had up to this served as its home—was too small, and larger quarters were engaged. Tschai-kowsky now taught a class in harmony—which was rather slimly attended—and in one elementary theory; all told these demanded only about twenty hours a week, leaving him ample time for composition. His salary was not sufficiently large to allow him a home of his own, so he still lived with Rubinstein, who had rented lodgings in the neighborhood of the new conservatory; both still dined with Albrecht.

On September 1 the new building of the conservatory was opened with ceremony: a religious service, then a banquet at which Peter Iljitsch toasted Anton Rubinstein, and then the inevitable music. "Tschai-kowsky," relates Kaschkin, "insisted that the first music to be heard in the new building should be by Glinka. Accordingly, he went to the piano and played by heart the overture to 'Ruslan and Ludmilla.'"

The enlargement of the conservatory necessitated engaging some additional teaching talent; but with none of these newcomers did Peter Iljitsch grow intimate. One of these, Laub, spoke only German, which was a tedious language for Tschai-kowsky and a bar to their closer friendship; J. Wieniawski remained there only six months, and the others and their friends—Kossman, Anton Door and Dubuque—are mentioned only in passing.

The friendship of Prince Wladimir Odoewsky

dates from about this time. He was a man of much education, though musically only a layman, and aided the composer not a little. He discovered that Tschaiikowsky knew when to employ the cymbals capably in his compositions; so he rummaged through old Moscow until he had secured a fine pair which he presented to the composer.

Also did Peter pick an acquaintance with the two writers Ostrowsky and Sadowsky; the former promised to tinker him a libretto out of the drama "Der Woiwode." Finally did the composer find a friendship with Begitscheff, the intendant of the Moscow Royal Opera, known as author, and also as the husband of his wife, who was a singer. One of her sons by a former marriage—Wladimir Schilowsky—became Tschaiikowsky's pet pupil, and failing in that remained a friend.

At that time the Crown Prince was betrothed to a Danish princess, and Nikolai Rubinstein had ordered of Tschaiikowsky an overture built on the theme of the national hymn of Denmark. This work—appearing as op. 15—the composer began soon after his return to Moscow. But Rubinstein's house—and even Tschaiikowsky's room—was the lounging place of the conservatory staff, so that Peter Iljitsch took refuge in the rooms of a hotel to finish his work in peace. The overture was dedicated to the Crown Prince, who acknowledged it with a pair of cuff buttons. Tschaiikowsky sold them immediately.

The composer was very fond of this overture. As late as 1892 he wrote to his publisher that this work was worthy of becoming a repertory piece, being effective and musically better than the one called "1812."

The printed letters of these days are not very numerous. One to his brother Modeste tells of the friends already mentioned and his life among them: he admits having "stark gekneipt" and of flirting with a masked one at a dance.

Meantime he had worked his First Symphony over, according to the suggestions of Anton Rubinstein and Zarembo. The scherzo of it was produced at a concert in Moscow without success. He was more than anxious to have it done in St. Petersburg and sent it once more to Rubinstein. Again was it rejected as a whole: the adagio and scherzo were played there, however, in February, 1867, and their performance was almost a fiasco. In those days such a matter was judged simply enough: If the public had interest enough in a new composition it called for the composer. In the present case there was no call for Tschaiikowsky. The principal critics ignored it, and only in the *Petersburger Zeitung* there appeared a laudatory article written by some unknown dilettante.

Tschaiikowsky—like many composers before and almost all after him—never forgot an adverse criticism. Modeste says he retained these memories with no sense of revenge at all, but that his artistic pride simply rebelled at the slight. It mattered not how intimate he had previously been with the author of such a fault finding opinion—after it had been uttered Tschaiikowsky grew cold toward him and never forgot the cause.

Modeste thinks this was the result of his extreme sensitiveness as a child, and says the cases are numerous where he ruptured friendships of long standing, because of trifles. Long after he had become famous, both in Russia and Europe, he still recalled the first criticisms against him by César Cui and Hanslick, and could repeat them almost word for word.

A slight of this kind was the St. Petersburg refusal of his First Symphony. He hid his anger, but looked no longer to St. Petersburg for musical recognition. A year afterward when he was asked to send the dances of "Der Woiwode" to St. Petersburg for performance he replied proudly that he would only do so if the work were ordered officially with a batch of signatures, &c. His remark to

Modeste about the directors is not complimentary to these gentlemen.

The First Symphony had its success in Moscow, and several years later also in St. Petersburg; even to-day it is not entirely forgotten. This and other matters dimmed his love for St. Petersburg; his circle of friends there grew smaller and the principal one, Laroche, soon went to Moscow. Music in the former city was now chiefly in the hands of that circle of young men who preached and practiced the annihilation of old gods—Haydn, Mozart and Händel. They were represented by Rimsky-Korsakoff, Mussorgsky, Cui and Borodin, and led by Balakireff were waging war against the St. Petersburg Conservatory and incidentally Anton Rubinstein. Their course appealed little to Tschaiikowsky. Until 1868 he knew none of them personally, and was in the habit of adjudging every man an enemy until he had proven the contrary. So when in 1867 Rubinstein retired as one of the directors of the symphony concerts of the society, and the above mentioned men came into control Tschaiikowsky gave up St. Petersburg as a camp of the enemy.

Moscow, on the other hand, impressed him as having great musical possibilities, and increasing intimacy with Nikolai Rubinstein changed his opinion of the latter as a musician and worker.

In the spring of 1867 he began work on his opera, "Der Woiwode," the libretto of which he had just received from Ostrowsky. His composition was retarded by the mishap of losing the text, so that Ostrowsky had to rewrite it from memory. When the time for his summer vacation arrived he had a hundred rubles to his credit. He invited his brother Anatol to accompany him to a village in Finland; on the way they stopped at several places and suddenly noticed that there remained only enough money to carry them to St. Petersburg, where they hoped to borrow enough to see them through the summer. Arriving in that city they found none of their acquaintances in town, and with the remaining few rubles took steerage passage to their relatives at Hapsal. Here Tschaiikowsky and his two brothers rented some rooms and lived most economically. But it seems to have been a happy time at first. Tschaiikowsky worked at his opera and also composed the "Souvenir de Hapsal." Later they made the acquaintance of Pobjedonosszew, who, Modeste hints, is to play an important part in the life of the composer. At present he seems to have been a bore, and in his letters Tschaiikowsky complains of the people he could not avoid. The middle of August finds the three brothers back in St. Petersburg, and a week later Peter Iljitsch returns to Moscow. Here is appended a complete list of the works composed during the season, 1866-1867:

Op. 15. Festouverture on the Danish Hymn.

Op. 13. Symphony G minor, No. 1, "Wintertraume."

Op. 1. Russian Scherzo and Impromptu.

Op. 2. "Souvenir de Hapsal," three piano compositions (a, "Die Burgruine"; b, Scherzo; c, Chant sans paroles).

Several of these compositions are really earlier works and happen in this list by chance. The next instalment of biography continues Tschaiikowsky's life in the fall of 1867.

IT is unnecessary to call attention to the artistic cover of this issue. The features of Francis Fischer Powers and his reputation as a vocal teacher are well known in musical circles throughout the country. Pages 12, 13 and 14 will be reviewed with interest.

"HIAWATHA."—Henry Wolfsohn has taken the sole management of Carl Venth's song cycle, "Hiawatha." It was recently produced for the first time at the Hotel Majestic and scored an instantaneous success.



THE AMOROUS DON IN MUSIC.

I.

DON JUAN (TO DIEGO).

O magic realm, illimited, eternal,
Of gloried woman—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel known to each,
And—if for one brief moment—win delight!

II.

DON JUAN (TO DIEGO).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One that All I may enjoy.
The fragrance from one lip to-day is breath of spring;
The dungeon's gloom perchance to-morrow's luck may bring!

When with the new love won I sweetly wander,
No bliss in ours unfurbish'd and regilded;

A different love has This to That one yonder;
Not up from ruins be my temple builded,
Yes, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And if 'tis real, it nothing knows of me!
Each Beauty in the world is sole, unique;
So must the Love be that would Beauty seek!
So long Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

III.

DON JUAN (TO MARCELLO).

It was a wondrous, lovely storm, that drove me—
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershadowed—
'Twas p'raps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'raps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

—Translation by John P. Jackson.

WITH these lines Richard Strauss has prefaced his "Don Juan," op. 20, Tone Poem after Nicolaus Lenau. But I fear they have been misunderstood by many music commentators—and with their misinterpretation also much of the meaning of Strauss' music.

At such times one begins to lament the fallability of program music, and regrets the use of what the Germans so dearly love to call *Stichproben*—catch words or cues—by the composer. Had Strauss simply called his work "Don Juan" the imagination would be free entirely to build its own program according to the Don of Molière, Corneille, Byron or Da Ponte. And Strauss may laugh at all of them. So much for program music and the alleged infallibility of the textual meaning.

Wilhelm Mauke, in his notes on Strauss' "Don Juan," quotes Lenau, who declares that in composing "Faust" the poem of Goethe served him not at all; so Byron's "Don Juan" will do his poem no harm. "My Don Juan," he continues, "is not simply a hot blooded man eternally pursuing women. It is the longing in him to find a woman who is the incarnation of all feminine, of all those who individually he cannot possess, but collectively can enjoy in the one. Reeling from one woman to another in search of this all-encompassing one he is seized by Disgust; and this Disgust is the devil that fetches him away."

With this goal in sight, suggests Mauke, Lenau has devised a character of much greater depth than

the one used by Da Ponte-Mozart. With Lenau's *roué* the feeling of regret and the love for Nature frequently shows through the surface of all his wickedness. Added to this the disgust for everything, the ennui in its finest intensity: When Don Juan allows himself to be stabbed by the son of the murdered governor he dies with

"Mein Todfeind ist in meine Faust gegeben,
Doch dies auch langweilt, wie das ganze Leben."

Lenau—one of the German *Weltschmerzler*—re-wrote his "Don Juan" three times. It is coincident—this complete final resignation—with the fact that Lenau completed the last revision of the work in 1844, and a few months later went to the madhouse. This silenced his pen for all time.

We all know that the influence of Wagner was astir in Strauss. That everlasting and tiresome sacrifice of woman which Wagner preached in public from "Flying Dutchman" to "Parsifal" had its influence on the younger man: Guntram is not the only instance.

Here in "Don Juan" the same, but not sane *Motif* is abroad again: The ideal woman as soul saviour; and if she be not available, then life resignation and eternal pessimism.

So Strauss has given us in tones a few episodes in the life of the arch pessimist, Don Juan. Mauke concludes, and rightly, I judge, that the entire Lenau poem and not only the few verses should serve as program material for the Strauss composition. For the composer has not confined himself to the few quoted lines, and composed music to fit each thought in them, but uses them simply as a *Stimmungsbild*. He outlines the instability of the flatterer more subtly than does Da Ponte's "Leporello" with his "*il catalogo è questo*"; then we have hints of Zerlina, Donna Anna, Donna Elvira, the masquerade, the irreverent scene in the cemetery, the duel with Don Pedro and Don Juan's death.

Yet more than the incidents the moods of the doomed Don are set forth. Of the three quoted excerpts at the beginning of the work the first two picture the proud strength of the woman-loving hero and his insatiable desires; with these a trace of restlessness. In the last third there sounds the disgust of satiety and the denial of immortality.

In the flighty first measures of Strauss' "Don Juan," the melodic line restless and unsettled in tonalities, Mauke reads "*das Rasen von Begierde zu Genuss*." Surrounding him he sees in his lusty mind's eye the "magic realm, illimited, eternal, of gloried woman," and this leads directly to the first "Don Juan" theme—wavering in steadfastness, but bold and knightly.

His first victim, Zerlinchen, courtesies and succumbs gracefully to the conscienceless one. But she is not able to hold him for long; and as he storms away we hear for the first time a chromatic *Motif* of Disgust. Here it is short and unimportant, but as his adventures multiply it grows in length and prominence.

Now he encounters the Countess: "*des Grafen—Witze; eine Villa bewohnt sie, eine Stunde vor Sevilla*." With surging passions he pays her homage:

"Mich Zieht ein namenlos Entzücken,
Euch Kuss und Seele auf die Hand zu drücken!"

Strauss has made much of this love scene. The two themes—that of the gallant and the Countess—are literally twined about each other, while the rhythm grows furiously urgent. The episode is interrupted desperately by the demon of Disgust, and Don Juan forsakes the conquered one for new experiences—as yet his heart has been untouched.

His third vision of woman is Anna. He succumbs to her first glance: "*In der Liebe ist zu Mut, als sollte seine heisse Glut auslöschen nie in ihrem Götterleib*." So deeply is the reprobate touched that

he sighs for lost purity so that he might woo the glorious woman guiltless; and Anna, knowing his reputation, struggles against his advances. Her protestations grow fainter until the Don silences them by his embraces. Yet in the moment of highest joy the fiend of unrest urges him to new possessions; and as a descending bass against the loving *Motif* of Anna are heard the chromatics of Disgust.

Out of her arms he tears himself. The horns bray a second Don Juan Theme: "*Hinaus und fort zu immer neuen Siegen!*" and from this point on the mood of the composition becomes wilder and even more irresponsible than before. The latent feeling of regret is aroused no more—his one object now is distraction in lust.

Into the swirl of the Carnival he flings himself. Here there are women by the score, and his pulses beat violently. He longs to be able to duplicate himself many times so as to increase his intensity of enjoyment. He is rapidly getting drunk with wine and women, and Strauss has simply flung his tonal colors against this canvas. The two themes of the Don, that of Disgust and the one of Carnival, are set spinning and progress chromatically—the *Glockenspiel* silyly imitates the mighty horn theme of Don Juan—our hero is very drunk. With a precipitous figure in the violins the lusty one falls unconscious. An organ point of twenty-four measures proves his condition. Then in his reeling brain things begin to shape themselves again, and the themes of Zerlinchen, the Countess and Anna, all rhythmically disfigured, swim mistily and end in the *Motif* of Disgust.

The next scene may be imagined to be in the cemetery. The reckless spirit obsesses the Don once more, but he sometimes shudders with the fear of consequences. Strauss has not gone into this in detail, but uses it rather as a Return to the first part.

The work is nearing its close and the satiated hero is longing for the end. His death scene is vividly pictured. The conquering *Motif* of Disgust is raging fiercely, but suddenly the flood of tone becomes silent. It is one of those periods of silence which Strauss knows how to employ so eloquently.

Then through a plaintive A minor chord the *grelle* trumpet cuts ruthlessly—Don Pedro's sword has put a period to the lusty one's life, and his life blood ebbs away. A sorrowing dissonance resolves itself into E minor—Don Juan has wooed for the last time: "*Und kalt und dunkel ward es auf dem Herd*."

The subject must have appealed to Strauss very heartily—so much is obvious in the music. Mauke asserts that the composition was achieved at a time when "the sympathetic understanding of a Don Juan view of life, with its pessimistic tang," was very near the composer's own trend.

A final word about its seeming formlessness. Despite its straying from the paths of conventionality, the composition is cast in one mold and is knit by sincerity of purpose. The one part that strains a bit at logic is the short transitional period leading to the return of the first part. Mauke thinks it is meant to represent the cemetery episode—if so, it is unsatisfactorily depicted. Apart from that—and it is exaggerating trifles to harp on it—the work is forceful and veridical to its intent.

An amusing Browning anecdote is contributed by Arthur Lucas to the *Spectator*. He writes:

In the current number of the *Cornhill Magazine*, in an interesting paper entitled "On a Few Conversationalists," the writer tells an amusing story of Browning and how he received certain flowers from a lady, who, on being pressed to give their English names, shyly confessed they were called "bloody noses." I happened many years ago to be staying

in a country house when Browning told this story in his inimitable way, and he ended with the following lines, which I then and there committed to memory, and which will, I think, interest your readers:

"I'll deck my love with posies,
I'll cover her with roses,
Should she protest
I'll do my best
To give her bloody noses."

I found the following tribute to a talented poet and good newspaper man in the *Evening Post*. Mr. Gottschalk is a member of the well-known musical family of that name:

"In appointing Alfred L. M. Gottschalk, of this city, to the consulate at Greytown, Nicaragua, President Roosevelt has 'recognized,' as the saying is, one of the few men of the Seventh Regiment, N. G. N. Y., who went to the Spanish war. His regiment, staying at home, Mr. Gottschalk went as a newspaper correspondent, accompanying the expedition to Porto Rico. Afterward he went to Santo Domingo for the American Company, which handles the custom houses for that disturbed republic, and while collector of the port of Mont Christy wrote a book on the country which will be brought out in the spring. He was born in Louisiana; his father was one of the substantial persons of Martinique years ago. Mr. Gottschalk is cultivated in Spanish, French and German, well informed on West Indian and Central American customs and politics."

"Without symbolism there can be no literature; indeed, not even language. * * * Symbolism began with the first words uttered by the first man as he named every living thing; or before them, in heaven, when God named the world into being."

So writes Arthur Symonds in his fascinating volume, "The Symbolist Movement in Literature."

Victor Du Bled, in the *Century*, talks entertainingly about the Princess Mathilde, who occupied such a prominent place in Paris arts and letters half a century ago. She was the de Goncourts' friend—their diary blazes with her name—and she was Wagner's most powerful ally.

She is a devoted friend and expects reciprocity, writes M. du Bled. Friendship she considers a sort of contract which binds both parties, not one alone. In referring to certain cases of ingratitude, she lets forth her bitterness without restraint. Sainte-Beuve, whom she had overwhelmed with kindness, having accepted a position on the *Temps*, she could not control herself. "A newspaper which insults us daily! The editors are my personal enemies. It is not the princess who speaks, but the woman, the woman!" And she shook her hearer by the lapel of his coat as though to bury her indignation in his breast.

And the adventure with Taine! The illustrious historian, who went often to her house, announced one day that he was going to devote several articles in the *Revue des Deux Mondes* to Napoleon I., and that he would be obliged, out of respect for historic truth, to pass censure on certain acts. "You are the foremost writer of our day, you are my friend," responded the princess. "I am sure you will find some way of smoothing things over."

The first article made an enormous stir. The princess read it, frowned, but said nothing. The second contained some rather stiff pages, which the press quoted. The princess began to show her displeasure. After the third she burst forth exasperated: "Ah, I know what I shall do! I owe Madame Taine a call. I shall leave my card with 'P. P. C.' which will mean that I take leave of him forever. I cannot allow a friend to attack violently the head of my family, the man without whom I should perhaps be nothing but a little orange vender on the bridge at Ajaccio."

She carried out her threat. Taine, somewhat stunned by this rupture, went to tell Renan of his misfortune. Renan listened to him silently, and then said, with his delicious smile:

"My dear friend, I have quarreled with a much greater lady than the Princess Mathilde."

"With whom?"

"The Church."

Having broken in this way a friendship of twenty years, one can imagine that she does not hesitate to reprove her acquaintances, no matter how much talent and wit they may have. Edmond About was once invited to her house, and before dinner, seated beside the princess, he was sending off a brilliant display of fireworks. Looking up, he noticed that the Count Nieuwerkerke was coming over to join in the conversation. "Go away," he called to him familiarly. "Leave us alone, you great jealous person!" At which the princess rose, touched her finger to the bell, and said to the servant: "Conduct M. About to his carriage. He is not dining here to-night."

A charming fragment is found in a Sanscrit work just published by F. W. Bain. The work is entitled "A Digit of the Moon," and is really a tractate from a larger work entitled the "Churning of the Ocean of Time." In this work the moon is divided into sixteen digits, and each has a special story. The one translated by Mr. Bain is a love story entitled "A Digit of the Moon Turned Red by the Rays of the Dawning Sun." It is really a love idyll of an Indian king. In the course of the poetic story the following description or regard of woman occurs:

"In the beginning, when Twashtri (the Hindu Vulcan) came to the creation of woman, he found that he had exhausted his materials in the making of man, and had no solid elements left.

"In this dilemma, after profound meditation, he did as follows:

"He took the rotundity of the moon, and the curves of creepers, and the clinging of tendrils, and the trembling of grass, and the slenderness of the reed, and the bloom of flowers, and the lightness of leaves, and the glances of deer, and the joyous gayety of sunbeams, and the weeping of clouds, and the fickleness of the winds, and the timidity of the hare, and the vanity of the peacock, and the softness of the parrot's bosom, and the hardness of adamant, and the sweetness of honey, and the cruelty of the tiger, and the warm glow of fire, and the coldness of snow, and the chattering of jays—and compounding all these together he made woman and gave her to man.

But after one week man came to him and said:

"Lord, this creature thou hast given me makes life miserable. She chatters incessantly, and takes all my time up, and cries about nothing, and is always idle, so I have come to give her back again."

So Twashtri took her back, and after one week man came again and said:

"Lord, I find my life is very lonely since I gave you back that creature. I remember how she used to dance and sing to me, and look at me out of the corner of her eye, and play with me and cling to me."

So Twashtri gave her back, and again man came again after three days and said:

"Lord, I do not know how it is, but after all I have come to the conclusion she is more of a trouble than a pleasure to me, so please to take her back again." But Twashtri said: "Be off; you must manage how you can." The man said: "I cannot

live with her." Twashtri replied: "Neither can you live without her."

Under the caption of "The White Knight Lohengrin," Joseph F. Sheehan printed the following subtle verse in the *Criterion*. It reveals sympathy with Wagner's poetic hero:

His strength is as the strength of ten,
Because his heart is true;
He sings far more than eight good men,
And acts enough for two!
And yet when salary day comes 'round
But one man's wage is due!

SUCCESSFUL DEBUT IN LONDON.

Miss Mabel Monteith.

FOR some time past it has been whispering about in London musical circles that a remarkable pianist was about to appear in public, a Miss Mabel Monteith, a pupil of the Guildhall School of Music, and especially instructed



MISS MABEL MONTEITH.

by the late Chevalier Emil Bach. Her début took place on Thursday last, May 1, at St. James' Hall, London, and among those who were present were Charles F. Tretbar, of Steinway & Sons, and Otto Floersheim, the Berlin correspondent of this paper; Mr. Chester, the London representative of THE MUSICAL COURIER, and, as a matter of course, the whole London musical world, which had been on a qui vive for some time to hear this young woman—about twenty years old—whose musical education had been altogether insular, as she never took lessons on the Continent or from any of the celebrated continental teachers.

The following dispatch was received at Steinway Hall on Friday, and it comes from such a combination of recognized critical authority that it must be concluded that a new and exceptionally talented pianist is before the musical world. It reads:

COPY OF CABLE.

LONDON, May 1, 1902.

Steinway, New York:

Monteith début immense success; recalled enthusiastically and encored. Displayed great virtuosity; has brilliant future assured.

FLOERSHEIM-TRETBAR.

THE PROGRAMS.

In order to exhibit the scope of the young artist's capacity, the comprehensive repertory, the versatility of style and the contrasts of schools we reproduce here an exact copy of her début program, as well as the programs of her

subsequent concerts and recitals in London during May and June:

ST. JAMES' HALL.

MISS MABEL MONTEITH.

Pupil of the late
Chevalier EMIL BACH

at
The GUILDHALL SCHOOL OF MUSIC
(where she received her entire musical education),
Taylor Gold Medalist, 1900,
Musicians' Company Medalist, 1900,
Will give
SIX PIANOFORTE RECITALS
(Under the direction of N. VERT).

MISS MABEL MONTEITH,

MAY 1.

At 8 p. m., FIRST RECITAL (ORCHESTRAL).

Overture, Der Freischütz.....Weber
Concerto in E flat (Emperor).....Beethoven
The Orchestra, Symphonic Poem, Hungaria.....Liszt
Concerto in G major, op. 45.....Rubinstein
Polonaise in E major.....Weber-Liszt

Full Orchestra.

Leader—W. H. Fayres.
Conductor—Arthur Friedheim.

MISS MABEL MONTEITH,

MAY 13.

At 3 p. m., SECOND RECITAL.

Sonata in C major, op. 53.....Beethoven
Aria in F minor.....Pergolesi
Spinning Song.....Mendelssohn
Variations in A minor, Bk. 1.....Paganini-Brahms
Ballade in G minor.....Chopin
Etude in E major.....Chopin
Polonaise in A flat.....Liszt
Valse.....Strauss-Schütt
Liebestraum.....Liszt
Gondoliera.....Liszt
Don Juan Fantasia.....Liszt

MISS MABEL MONTEITH,

MAY 20.

At 3 p. m., THIRD RECITAL (ORCHESTRAL).

Concertstück, op. 79.....Weber
Hungarian Fantasia.....Liszt
Concerto in E flat.....Liszt

Full Orchestra.

Conductor—Arthur Friedheim.

MISS MABEL MONTEITH,

MAY 29.

At 8 p. m., FOURTH RECITAL.

Fantasia in C major, op. 15.....Schubert-Liszt
Romance in F sharp minor.....Schumann
Wedding Day.....Grieg
Valse Lente.....Schütt
Feurzauber.....Wagner-Brassin
Lutzows-Wilde-Jagd.....Weber-Kullak
Two Mazurkas.....Chopin
Valse, in A flat.....Chopin
Nocturne, in E minor.....Chopin
Scherzo, in C sharp minor.....Chopin
Romance (Tannhäuser).....Liszt
Tarantelle (de la Muette de Portici).....Liszt

MISS MABEL MONTEITH,

JUNE 5.

At 3 p. m., FIFTH RECITAL.

Sonata in C sharp minor (The Moonlight).....Beethoven
Gavotte in G minor.....Bach
Impromptu in A flat.....Schubert
Rhapsodie in B minor.....Brahms
Rococo, op. 40.....L. Emil Bach
Valse in E major.....Moszkowski
Serenata.....Moszkowski
Three Preludes—
Berceuse.....Chopin
Valse in D flat.....Chopin
(Arranged in thirds by L. Emil Bach.)
Ballade in A flat.....Liszt
Rhapsodie II.....Liszt

MISS MABEL MONTEITH,

JUNE 12.

At 3 p. m., SIXTH AND LAST RECITAL. COMPOSITIONS BY FRANZ LISZT.

Ballade in B minor.
Romance (Tannhäuser).
Tannhäuser March.
Venezia di Napoli.
(a) Gondoliera.
(b) Canzona.
(c) Tarantella.
Rhapsodie in E minor.
Rhapsodie Espagnol.
Liebestraum.
Don Juan Fantasia.
(By special request.)

Steinway Grand Piano.

Tickets, 10s. 6d., 3s. and 1s., of usual agents, and Whitehead, St. James' Hall.—N. Vert, 6 Cork street, W.

It will be seen that Arthur Friedheim conducts the orchestra, an evidence of the artistic altitude of the events.

The National Conservatory of Music of America, Summer Term, May 1st to August 12th.

(Founded by Mrs. Jeanette M. Thurber. Chartered in 1891 by special act of Congress).

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It will also be observed that some of the piano works of colossal virtuosity are to be played in these concerts by Miss Monteith, such, for instance, as the Brahms-Paganini Variations and the "Don Juan" Fantaisie, and we do not emphasize this except to illustrate that she does not hesitate to embrace in her work the compositions considered by male pianists as among the most difficult in the piano literature. Having been taught in England and without continental instruction the successful appearance of this artist should encourage those American musicians who believe in supporting the American schools and musical pedagogues.

The success of Miss Monteith signifies the latest triumph in piano playing in addition to the novelty of the debutante's home culture and its successful exploitation. Detailed analytical criticism of the first performance, which will appear in the next issue of this paper, will give a proper estimate of the performance, which appears to have been sensational.

HUGO KAUN TO SAIL FOR EUROPE.

HUGO KAUN, the Milwaukee composer, will sail for Germany May 20, on the steamer Kaiser Wilhelm der Grosse, and will spend the entire summer abroad. Mr. Kaun's works have been played at prominent concerts this season. Josef Hofmann, Fritz Kreisler and Jean Géardry performed Mr. Kaun's Trio, op. 39, for piano, violin and cello, at the concert given by the three virtuosi at the Davidson Theatre, Milwaukee, on April 25. The Milwaukee critics pronounced the Kaun Trio to be a beautiful work. Here are their opinions:

Mr. Kaun's trio, op. 39, occupied the place of honor on the program. It is a work of great beauty, and was played with wonderful clearness and brilliancy by the artists, who were several times recalled, with calls for the composer.—Milwaukee Sentinel, April 26, 1902.

Hugo Kaun's Trio, which has had several hearings here, was played as it never was played before, the adagio especially getting deeply into people's affections, and the applause which came after it was only terminated by the composer getting on his feet and bowing his acknowledgments. He ought to be a happy man. One wonders if he himself knew how great that trio was before these artists played it.—Milwaukee Journal.

Madame Schumann-Heink has requested Mr. Kaun to send her some of his songs, and fortunately he had just composed several for low voice, and these he will dedicate to the favorite German contralto.

E. M. Bowman's Temple Choir.

THURSDAY evening, May 1, in the social rooms of the Baptist Temple, Brooklyn, the fifty members of the third division of Bowman's Temple Choir, gave the first performance of a two-act play entitled "A New Hampshire Nobleman," written by Peter Roff Brown, one of the senior tenors of that division of the choir. The incidental music was sung by Mrs. Jenny Giles Watson, Theodore B. Cornell, Peter F. Watt, Peter Roff Brown, Wm. C. Watt and the chorus of the entire division. The play pleased the 600 guests, among whom were the pastor of the Temple, Rev. Dr. Cortland Meyers, and the conductor of the Temple Choir, E. M. Bowman.

Mrs. E. E. Levers, of Spring Valley, Wyo., has just completed a course of vocal instruction under H. W. Greene and returned home. Her beautiful soprano voice has attracted much favorable comment at the Wednesday recitals this season. Her last appearance was in the following program, which she will also repeat at Omaha, Neb., this month:

My Love Is Green.....	Brahms
Longing.....	Hoffman
Villanelle.....	Dell' Acqua
Water Lily.....	—
Dreams.....	Wagner
Ships That Pass in the Night.....	H. W. Greene
Forever Mine.....	H. W. Greene
Knitting.....	H. W. Greene
Betrayal.....	Chaminade

Her work is characterized by a rare purity and brilliancy of tone, especially in the upper register. Her friends here have urged her to return to New York and make a professional use of her voice.

NOTICE.

Musician and people interested in musical affairs who are going to Europe can have all their mail sent, care of this office, and it will be forwarded to them. Musical people generally, who are visiting New York, or who are here temporarily, can have all of their mail addressed to them, care of this office, where it will be kept until they call for it, or redirected, as requested.

HOSEA MORNING MUSICALS.

ROBERT HOSEA'S annual morning musicale at the Holland House found the long and narrow room crowded, chiefly by the many lady admirers of the popular young baritone; he should feel proportionately flattered, and his pocket-book likewise enlarged.

He sang somewhat carefully, recovering from a cold, but even then his singing is something distinctly meritorious, for he puts into it not only fine natural voice, but the element of brains, thought, careful planning of effects. Inasmuch as he hails from Cincinnati it might be expected that his German should be good, as indeed it is; also he sang the two German songs with considerable sentiment. Later on, he sang Lambert's "Barque at Mid-



ROBERT HOSEA.

night" with fine fervor and tenderness, and Speaks' "Mabel Sings" (this Mabel spelled her name "M-a-b-l-e") with graceful swing. Sincere applause rewarded the singer.

Tenor Edward L. Strong always sings with musical understanding, as though broad musicianship lay behind his singing; and on this morning he put special tenderness in Clay's "Araby," with a beautiful high A flat; his French song also had a mezza-voce high B flat, this beauty of the upper tones being something new with Strong. Cellist Victor Sorlin played a brace of solos with fine tone and dash, the Popper "Harlequin" especially.

"Floriana," the song cycle by Arthur Whiting, followed, the parts sung, beside Strong and Hosea, by Misses Ethel Crane, soprano, and Katherine Clarke, alto. This cycle is from poems selected from Oliver Herford's "Overheard in a Garden," and is full of many a dainty touch and fancy. Miss Crane did her part well, and, of course, no song cycle is complete without a high C; also, she sang a number of high A's and B's, all with lovely purity of intonation. Miss Crane was a picture in white. Miss Clarke did fairly well, though outclassed. The quartets would have stood more rehearsal. Mention of

the morning of music would be incomplete without special reference to Frank L. Sealy, who at the piano, furnished most agreeable, sympathetic and musicianly accompaniments. What Sealy knows of music, interpretation, melodic and harmonic development, &c., would furnish a dozen singers with brain food for months.

Gérardry's Brilliant Season.

BEFORE sailing for Europe last Wednesday, Jean Gérardry, the cellist, said: "During this past season I have experienced the greatest success of my entire career." From his opening concert, when he was heard with the Boston Symphony Orchestra, until his final appearance with Josef Hofmann and Fritz Kreisler, in Chicago, on Sunday afternoon of last week, he has enjoyed a remarkable series of successes, which have placed him at the very top of his chosen profession. He was heard with the Boston Symphony, five concerts; with the New York Philharmonic; the Pittsburgh, Cincinnati, St. Louis, and Philadelphia orchestras, and given recitals before the most prominent clubs as far West as Denver. Up to the end of March Gérardry made forty-four public appearances and nearly twenty in private musicales at the houses of our most prominent society leaders. With the combination Gérardry played thirty-two concerts within thirty-four days. Gérardry will spend a few weeks with his mother at Spa, Belgium, after which he will return to this country, going direct to San Francisco, from which city he will sail for Australia about June 12. Gérardry will make his re-appearance in the fall in London, after which he will play in Berlin, for the first time in four years. Gérardry does not expect to play in this country again until the year 1904. Henry Wolfsohn is Gérardry's manager.

FOR REVIEW.

G. SCHIRMER, of New York, always enterprising, sparing neither money nor pains in the production of editions, sends "Anthology of Sacred Song," a collection of celebrated arias selected from oratorios by old and modern composers, edited by Max Spicker, of this city. The four volumes are respectively for soprano, alto, tenor, and bass, and are replete with choice excerpts of the genuine, good, old and much of the better modern vocal numbers from standard oratorios. The edition is far ahead in its typography, its text throughout, its paper and its general make-up to the English editions of similar nature. We would advise all musical people to drop the cheap editions and get works like these, for, after all, cheap editions are the most costly, as they cost eyesight. It is too difficult to read them. The Schirmer editions are as legible as any sheet music published.

MISS FORREST.—Miss Almira Forrest has closed a very successful season with "Foxy Quiller" and has resumed studies with Miss Montefiore. Being possessed of a superb soprano voice, personal charm and brains, Miss Forrest will in the near future be one of America's comic opera stars.

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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKSTRASSE 17,
April 22, 1902.

NOWADAYS the lot of the Berlin critic is a sinecure, but he doesn't know it. There are few concerts, and these few need hardly be taken seriously. However, your Berlin critic always takes everything seriously, including himself. He ever writes as though the whole world were waiting with bated breath for his learned estimate of an artist's worth. In truth, this Berlin estimate, taken individually and collectively, is a very much overrated thing; it is admired chiefly by its makers. Some of the world's great artists, Melba, Paderewski, Kubelik, Ysaye, Hekking and Rosenthal, were absolutely unrecognized here before they scored their ringing American, English and French successes. Is Berlin right, and does the rest of the world know nothing?

Having raised this question I most resolutely evade an answer. To discuss it fully a long article would be necessary, and long articles are to be avoided on an April day that hints of June.

And all this preamble merely because the Berlin critics have no sense of humor.

For instance, there came to us last week from Paris an aggregation of singing persons, who gave at Kroll's Theatre performances labeled "Représentations françaises par des Artistes de l'Opéra et de l'Opéra Comique de Paris." These persons were named Madame de Nuowina, Mlle. Vidal, Mlle. Mauger, Mlle. Courtenay, Mlle. Girard, Mlle. Ernaldy, Madame Koderic, Mlle. de Jésus, Mlle. Lyonnell, Mlle. Carmen, M. Leprestre, M. Dupeyron, M. Broca, M. Fourmet, M. Mondaud, M. Ceste, M. Marchand, M. de Ryck, M. Birke and M. van Bermann. Four of this company I know to be from the Théâtre de la Monnaie de Bruxelles, Dugazon, from the Lyrique, Paris, and Opéra Populaire, Paris; for the genuineness of the rest I cannot vouch. Paul Ceste, a baritone, sang at the Metropolitan Opera House in New York, and Mlle. Courtenay was formerly Miss Courtney Thomas, of St. Louis.

This cast appeared in Massenet's "Manon," Gounod's "Faust," "Mireille" and "Romeo et Juliette," Massenet's "La Navarraise," Bizet's "Carmen" and Massé's "Galathée."

Where is the joke on Berlin and on the critics, you ask. You must know that there has been a veritable invasion of French art here this winter. Réjane, Paulus, Coquelin, Capus, Brioux, Charpentier, Pregno and Colonne have all garnered easy laurels and much money. Messrs. Bourdelle and Daurelly are the managers of the latest French importation, our opera company. These

gentlemen were incited into bringing their mushroom enterprise here, on the strength of the aforementioned successes, and more particularly on the representations of several Berlin gentlemen who sought to turn into coin the sudden and violent love of their townsmen for anything and everything that is French.

The Berliners and the critics attended the opening performances, and took them seriously. "Faust" was the initial opera, and never has a grand opera been given more grotesquely. Details are unnecessary. Suffice it to say that the principals and the chorus and the orchestra and its chef and the stage management were bad, absolutely bad. Promptly the critics damn French opera in general, French tone production, French phrasing and French operatic acting. They draw the rather unintelligent conclusion that the performances at the Opéra in Paris and at the Opéra Comique must also be bad, and they for all time destroy the tradition that the ideal production of French opera is in France.

"Mireille," Gounod's weak and sugary opus, fared even worse than "Faust." The cast and the work were dissected into a million pieces. French taste was condemned because "Mireille" is frequently produced in Paris; Gounod was denied the right of being considered a great composer, because he had written "Mireille."

Sudden changes of bill, postponements and cancellations were in order after the "Mireille" production. That is always a bad sign in an operatic enterprise. It tells of hurried rehearsing that should have been done before, and it tells of capital that has become timid.

"Galathée" and "La Navarraise" were then given on one evening. Massé's opera is based on the same plot used by Offenbach for his famous operetta. I prefer Offenbach's music to Massé's; at least, it contains humor. "La Navarraise" was another bad performance, but it served to introduce an excellent singer and a great actress, Madame de Nuowina, of the Opéra Comique. She celebrated a personal triumph. It is no exaggeration to say that her impersonation was superior to Calvé's familiar portrayal of the same role in New York. Nuowina is more heroine and less brutal than Calvé.

Mlle. Courtenay was a Manon without charm and without chic. Her voice is sympathetic in the middle register; the high tones are shrill and throaty in forte, and agreeable in piano. M. Leprestre, the brave and gentle Chevalier, has a slightly passé voice, but much style in phrasing and diction, and a deal of temperament.

The fact that the books at the fair (Act III., Promenade

des Courts de la Reine, Paris, in the year 1700) were decorated with German placards will give one a fair idea of the stage management throughout the entire series of performances. The Parisians of 1700 must have been rather puzzled at the signs, "Grösstes Wunder der Welt," "Wilde Thiere," "Eintritt 10 pf." and "Rechts gehen."

Our American critics would have treated such an operatic campaign with good-humored raillery, and before the end of a week the whole country would have followed suit. But your Germans are too serious for that.



Another musical performance that called forth weighty comment was Rossini's "Stabat Mater," sung by a German chorus, an Italian quartet of soloists, and led by Pietro Mascagni. The critics agreed in calling the work "an opera without costumes," a pleasant jest that has been popular everywhere these last forty years or more.

The affair was for the benefit of the Life Saving Service, and as the audience consisted mainly of society people, neither Mascagni nor his soloists displayed any overpowering degree of reverence. It was amusing, too, to contrast the elastic outline of Mascagni's beat and of the singing of his Italian soloists with the determined square-cut, cast-iron rhythm of the German chorus. Ines de Frate, of the Scala Theatre, has a soprano voice of wonderful range, and excellent quality in the lower register; Maria Pozzi, of the Teatro Argentino, in Rome; Ettore Brancaloni, basso, of the Scala; and Francesco Marconi, tenor, of the Teatro Argentino, Rome, were the other soloists. Of these, Marconi had the most success. He is a lyric tenor, par excellence. He combines volume with sweetness, force with fire, taste with temperament. He was compelled to repeat the "Cujus Animam."

Mascagni is a bit of a poseur, but as a leader he commands eminent respect. He directs with authority, and at all times has his forces well in hand.

At a concert given by the quartet of soloists several evenings later Mascagni led Tschaikowsky's overture, "1812," and with it scored one of the greatest triumphs ever achieved in a Berlin concert hall. Tschaikowsky and Mascagni! A meeting of northern and southern temperaments! The result was noisy, reverberating, but it was unquestionably imposing. Mascagni roused his orchestra to frenzy, and the audience as well. He was cheered like a conqueror. He is by no means the musical mountebank some persons would have us believe.



Rebiczek, the leader of the Popular Philharmonic concerts, is away on a month's vacation, necessitated by overwork, someone informs me. I don't well see how Rebiczek could overwork himself. His leading always made me incline to the belief that he had fallen asleep in Wiesbaden (whence he came here), and never awakened since. His interpretations of new works always interested me. For them Rebiczek has but two readings, one with spectacles and the other—without.

HARMONICA.

Mrs. Hadden Alexander.

MRS. ALEXANDER, with Arthur B. Alexander, baritone, gave a piano recital at the University Settlement recently; this is the nucleus of the College Settlements, and assures an audience with genuine musical interest. She played the Bach-Tausig Toccata and Fugue, and pieces by modern composers, closing with the Twelfth Hungarian Rhapsodie. Splendid attention and close interest on the part of the listeners made it enjoyable for the pianist as well. Mr. Alexander has a mellow yet ringing baritone voice, and contributed in large measure to the success of the recital. Mrs. Alexander also played at the Wells College Alumnae Luncheon, she, with the author, Irving Bacheller, being the guest of honor.

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FOURTEENTH MUSICAL

By Pupils of Marie Seymour Bissell.

THIS annual affair, in Mendelssohn Hall, always attracts a large attendance, for it is invariably artistic from beginning to end. Of the two dozen or more numbers usually constituting the annual program never a pupil misses words or notes, and every one of them sings without the music with an ease astonishing, for many are but beginners.

The first five singers, Mrs. Dorothy Southwick and the Misses Lucy Glenn, Lucy Williams, Gertrude Lloyd and Carolyn Baldwin, all showed a good foundation, with good tone production, followed by Hildach's duet, "The Bride's Farewell," in which the voices of Misses Forbes and Lienau blended well; it was well done. A rich voice, full of promise, has Miss Eileen Goggan, who sang "Like Violets Pale," by Allitsen, very well indeed. A Canzonetta, by Helmund, served to display Maud Ellis' bellike soprano voice, followed by Alice Sturtevant, a low alto, who pleased the audience greatly with her delicacy and grace of delivery. Excellent singing was that of Nelle Thomson, who produced rich tone and has temperament. The lyric soprano voice of Marion Murlless, dainty manner of singing and grace of person, brought her warm applause.

After a brief pause, during which the singers left their seats on the stage, Madeline Mackay opened the second part of the program with the famous "Cavatina" from "Carmen." She has a soprano voice of rare beauty, full and sympathetic, singing the aria with true artistic style and finish, and her number was one of the most enjoyable of the evening.

Edith Lanning, a new alto, has deep tone, and sang with expression, while the lyric voice, charm of manner and person of Mary Stoughton, and her pretty staccato notes won applause. The duet from "Lakmé" was well done by Misses Billings and Cooke, with unity and repose. Adeline Blake has good range and sings with confidence, with dramatic voice and sang both high and low Bs with full tone in "O Don Fatale," by Verdi.

The broadened style and lovely tone quality of Helen Clarke, contrasting with the coloratura music of last year, with a full toned high C, brought for her warmest applause. Anna Hurlburt sang with credit to herself, with dash and temperament, followed by a voice deep and rich, that of Emma Elmer, who in Dessauer's "Lockung," and Wagner's "Schmerzen," showed the good student. The dramatic duet from "Aida," sung by Misses Peck and Bond, old favorites, was musicianly, done with true operatic manner, spirited and artistic. Miss Cooke's voice showed a high degree of cultivation, every tone under perfect control, the mezza voce being especially effective.

The concerted work was a feature of the concert, the young women singing with delightful ensemble. Bartlett's "Autumn Violets" was notable for this, and it is a difficult composition; Emily Mulligan sang the solo well. There was beautiful finish in the arrangement of a song by Hahn, sung by a septet, while a manuscript song, "The Coquette," by Mrs. William Tuthill, a Sorosis woman, is a composition showing a high degree of talent; it was sung a capella. Jan Gall's "In May" closed the concert delightfully, the fresh young voices ringing clear and true.

The accompanist was Miss Bissell herself, who played with true support and sympathy, and a repose of style which must have brought confidence to all who sang. The stage was beautifully decorated with palms and daisies, while all the singers received armfuls of costly flowers, depositing them at the edge of the stage. Miss Bissell must feel gratified with the splendid showing made by her pupils, and may look back with pride on a most successful evening.

MISS BISSELL RETIRES.

It is fit that mention should be made here of Miss Bissell's retiring, after eighteen years service, as soprano

of the Broadway Tabernacle. For two years past she has thought of leaving, each year attempting to hand in her resignation, but the authorities would not listen to this.

Miss Bissell, then, will be the last soprano at the Tabernacle, as no more services are held there. She always hoped this might be the case, and as events have shaped themselves, her wish is gratified, and there will be no successor to her in that building. This record of eighteen consecutive years is a magnificent one, equalled by few singers; and Miss Bissell leaves when her voice is at its best, devoting her Sundays hereafter to rest and recreation. There is probably no church singer who has of recent years taught as extensively. Those who have not heard Miss Bissell's voice in church service do not know how it has moved congregations; its quality and artistic handling combined to make it a true part of the service, and she has uplifted thousands by her singing. Miss Bissell leaves the Broadway Tabernacle to the great regret of hosts of admirers and friends, so that her last Sabbath there was a series of affectionate leave takings.

FLORENCE MULFORD, CONTRALTO.

THIS striking brunette is of late attracting much attention, both in oratorio and concert circles, and small wonder, for she combines beauty of person with a good dramatic contralto voice and intelligence of delivery. Suc-



FLORENCE MULFORD.

ceeding Katharine Bloodgood two years ago at the West End Collegiate Church, the prominence of this position drew special attention to her. Last summer she spent in study in Germany, on her return singing the "Stabat Mater" at the big Ocean Grove festival, under Tali Esen Morgan, with great success. She gave a recital at the New York College of Music later, and has since had a string of engagements, partially alluded to in the appended notices. Recently she sang at the Manuscript Society meeting, also at the magnificent home of Archer Brown, Munn avenue, East Orange and among coming engagements is the Watertown festival, when she sings at the afternoon concert, and in the "Stabat Mater" in the evening:

The following excerpts attest her success: Florence Mulford, a well-known contralto singer, began her winter's work with pleasurable success. Her voice was as rich and

full as ever, and her pleasing personality no less charming than in past seasons. Miss Mulford's principal number was the aria, "My Heart at Thy Sweet Voice," from "Samson and Delilah."—Newark Daily Advertiser, October 29, 1901.

MENDELSSOHN'S "HYMN OF PRAISE" AND "STABAT MATER."

Miss Florence Mulford, the contralto, did not have as much solo work as her audience would have desired, but she did most excellently what she had to do. The cavatina, "Fac ut Portem Christi Mortem," was one of the best solos sung during the evening. Miss Mulford's rich voice was also heard to good advantage in the duet, "Quis est Homo," which she sang with Miss Rio.—Daily Argus, Mount Vernon, April 13, 1901.

Miss Mulford, by perfection of talent and skill, has won the right to a cordial welcome upon her possible return.—Plainfield (N. J.) Courier-News, December 13, 1901.

A large audience listened to a song recital by Miss Florence Mulford, the well-known New York contralto, last night. Miss Mulford has sung before in Springfield, where she is a favorite singer. She has a contralto voice of rich quality. In the arrangement of her program Miss Mulford inverted the usual procedure by putting her lightest songs first and working up by degrees to her climax. She sang "Im Herbst" with the dramatic intensity it requires. Miss Mulford is quite at her best in the largest things, in which she has fullest opportunity for vocal and emotional expression.—Springfield (Mass.) Daily Republican, February 4, 1902.

"ELIJAH" BEAUTIFULLY RENDERED.

Miss Mulford sang with good taste and understanding, and the audience united in paying her notable tribute.—Mount Vernon Daily Argus, December 13, 1901.

Of equally high class were the selections of Miss Mulford, whose rich contralto voice was heard to advantage during the evening. She sang with feeling and used her voice with much effect, particularly in the pathetic "Im Herbst."—Daily Press, Plainfield, N. J., December 13, 1901.

Miss Mulford's singing was one of the very interesting features of the concert, and was on a plane with the efforts of her associates. Her large, mellow, rich and pliant contralto was employed in songs by Massenet, Franz, Bohm, Tchaikowsky and Meyerbeer, and was so skillfully used as to delight the audience. She gave Franz's "Im Herbst" with fine dramatic coloring, and in the aria, "Nobil Signor," from Meyerbeer's "Les Huguenots," showed an agility in bravura work that surprised and pleased her hearers, and made this familiar number a very welcome addition to the program.—Newark Evening News, December 4, 1901.

A pretty, handsomely gowned woman with sparkling dark eyes and a striking presence displayed her excellent qualities as a contralto concert singer last night at the New Auditorium. Her rich, full voice was in perfect sympathy with the program numbers, and was listened to with pleasure, from the shortest bit to the most pretentious selection. Miss Mulford gave two exacting arias as her opening and closing numbers, these being "Amour Viens Aider," from "Samson and Delilah," and "Lieti Signor," from "Les Huguenots." The latter was particularly well done.—Newark Advertiser.

Miss Mulford was in her most intense dramatic mood. Her delivery of Franz's "Im Herbst" was thrilling. With the exception of the charming Page's Song all her songs were of the sombre and intense character. She felt them herself, and consequently made her audience feel them.—Sunday Call, Newark, December 7, 1901.

Of those who took part Miss Mulford is perhaps best known, and that she has a host of admirers was attested in the warm greeting she received and the enthusiastic applause of her several numbers. Her voice is a rich contralto of high range and sympathetic quality. Her method is admirable, and all her work shows taste and musical temperament.—Orange Chronicle, January 18, 1902.

Miss Florence Mulford sang "Adieu, Foret," from "Jeanne d'Arc," Tchaikowsky, and was enthusiastically encored.—Providence (R. I.) Journal, April 1, 1902.

A BENEFIT CONCERT.—A concert for the benefit of William T. Carleton, the opera singer, who is suffering from the effects of a railroad accident six weeks ago, will be given in the Astor Gallery of the Waldorf-Astoria on the evening of May 6. Maurice Grau and Emil Paur have given their services in the arrangements of the program. Among those who will take part in the concert are Sig. Campanari, Miss Florence de Vere Boesé, soprano, Hans Kronold, cellist, and Max Bendix, violinist.



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BOSTON, May 4, 1902.

THE Choral Art Society of Boston, Wallace Goodrich conductor, gave the second and last concert of its first season at Chickering Hall on the evening of April 30.

The purpose of this society is similar to that of the Musical Art Society of New York. Much of the choral material is selected from the works of the composers of the sixteenth, seventeenth and eighteenth centuries, and is sung à capella. A certain amount of more modern material in consonant character is to be found in the repertory of the society, calling also for instrumental accompaniment.

The chorus, which numbers about thirty-five voices, is composed of professional or semi-professional singers, who are paid for their services.

The patronage of the society is divided into associate membership and subscription membership, the former being accorded certain privileges because of a larger sum paid per annum. The patronage is drawn mostly from the gentle folk, and the concerts are swell affairs.

The program on this occasion embraced five madrigals, namely: "Ogni belta Madonna" (four voices), Palestrina; "Sie ist mir heb" (four voices), Michael Praetorius; "Ah! Dear Heart" and "Dainty Fine Bird," each for five voices, by Orlando Gibbons; "Let Me Careless Lying" (five voices), by Thomas Linley.

"Christmas Song," Cornelius, with contralto solo; two part songs, "The Two Roses" and "Spring Delight," César Cui; Motet, op. 74, No. 1. Brahms; Madrigal, by Gabriel Fauré, with piano accompaniment, and four Cossack love songs, with incidental soprano and contralto solos, and piano accompaniment. Heinrich Gebhard was the pianist and Mrs. Kilduff and Miss Wood the soloists. Miss Woltmann sang the solo in the "Christmas Song" by Cui.

Georges Longy and Mr. Gebhard played the Sonata in C minor for oboe and piano, by Händel.

The text of the program was polyglottal, but it made little difference to the listener, for the articulation of the singers was very obscure most of the time.

The singing of the chorus was excellent, as regards expression, the parts being quite evenly balanced; the tone quality was quite good if a certain harshness in the sopranos be excepted.

Mr. Goodrich conducted in a quiet manner and with marked success. He is an excellent concert organist, and is the official player of his instrument in the Boston Symphony organization.

Mr. Longy's playing of the Händel Sonata was masterly in every respect. Mr. Gebhard, an excellent artist, played with too heavy a hand at times in accompanying Mr. Longy's effort.

The article in THE MUSICAL COURIER about the People's Symphony Concerts at Cooper Union, calls to mind the fact that the concerts of the Boston Symphony Orchestra, which, through the beneficence of H. L. Higginson, were instituted twenty-one years ago, were intended to offer the musical community the opportunity to listen to good orchestral music at a comparatively nominal price. As, for instance, twenty-four public rehearsals and twenty-four concerts for the sum of \$7.50 and \$12,

according to location of seats, making the tickets for each concert amount to about 30 and 50 cents, respectively.

Almost from the beginning the speculators succeeded in possessing a large proportion of the seats and, of course, sold them for a very much increased price above that intended by the beneficence of Mr. Higginson.

In order to shut out these speculators, in sheer defense, Mr. Higginson instituted the plan of selling the seats at auction, each bid extending only to the purchase of four seats. But the competition of the speculators in bidding upon the price naturally forced up the premium until now the prices realized are from three to ten fold higher than the original amount intended. Consequently, music lovers, students, &c., of moderate means are barred out of the opportunity to attend the rehearsals or concerts. Of course, on the rehearsal afternoons a number sufficient to fill the upper balcony are admitted for 25 cents, but they must stand in line for an hour or more in the outer air in order to be included among the fortunate. Not one-half of the expectants can be admitted, a most depressing experience for the patient waiters who fail to be counted in.

In this situation the real object of Mr. Higginson's beneficence is defeated, for the people at large still are deprived of a privilege to hear good orchestral concerts, and the demand steadily increases as the cultivation of the art increases, the number of those interested in its higher walks.

If the Boston Symphony management cannot arrange some plan for extra concerts upon a basis of popular prices, whereby this great element of music lovers may be gratified at a nominal price then some other organization must come into existence to supply the demand.

The Boston Record recently referred to this matter in a way that might point to a solution of the problem:

"Emil Mollenhauer has a good many vehement admirers in this city among amateur musicians, some of whom say that if Mr. Mollenhauer were to come to Boston from some European city, Boston would go wild over his abilities as a director.

"If Mr. Lawson or some other Bostonian would give Emil Mollenhauer the usual financial backing, he would build up in a few years in this city an orchestra fully as good as those formed by Theodore Thomas in Chicago or Emil Paur in New York," said one of these enthusiasts, last night, "and I believe that before long Boston would have two great orchestras of nearly equal merit."

The only way in which this matter of popular prices can be managed and the speculating sharks baffled is to not sell tickets until the time for the opening of the doors on the day of performance, and let the first come be first served as regards seats, discarding entirely the reserved plan. This would assure a promptness of attendance that is unknown to concerts where the seats are reserved.

Witness the concerts of the Apollo Club before their injudicious change from no reserved to reserved seats.

Who is the benefactor that will endow this series of popular priced orchestral concerts, and in this noble purpose in behalf of his less favored townsmen thereby inherit eternal gratitude, blessings and honor? We have an American conductor, than whom there is no better, Mr. Mollenhauer, and let him assemble an orchestra of American musicians, say sixty in number, men and women, the feasibility of which plan is verified in the case of the Orchestral Club of this city.

Wulf Fries, the veteran 'cellist, died at his home in the Roxbury district of this city on April 29, aged seventy-

seven. He was born in Garbeck-Holstein, Germany, and came to Boston in 1847. Besides being an eminent performer upon the 'cello, he was also proficient upon the other string instruments, besides being an excellent performer upon the French horn and the trombone. He became a member of the celebrated Germania Serenade Band about 1849, playing the trombone, of which organization but one member survives him, Charles Eichler, the well-known former concertmaster and solo alto horn of the Germania. Mr. Fries was a member of the Mendelssohn Quintet Club for twenty-three years, but when it extended its travels to the other side of the world he resigned and became the 'cellist of the Philharmonic Club, a chamber music organization in Boston. Mr. Fries was first 'cellist of the various symphonic organizations which preceded the formation of the Boston Symphony Orchestra, the Orchestral Union, the Harvard Musical Association Orchestra and the Philharmonic Orchestra. He was first 'cellist also of the Boston Symphony Orchestra during the first season of its existence under Georg Henschel as conductor. Mr. Fries will live in the memory of all who knew him as a true friend, an honorable man, a good musician and an excellent artist.

The last concert of the Boston Symphony Orchestra for the season of 1901-2 was given in Symphony Hall last evening. Mr. Gericke presenting the following program: Symphony No. 4, Schumann; aria, "Onaway! Awake, Beloved!" from Coleridge-Taylor's "Hiawatha's Wedding Feast"; Moorish Rhapsody, first and second movements, Humperdinck; Siegmund's "Love Song," Wagner, and Tchaikowsky's overture, "1812." Ben Davies was the soloist.

There is nothing to say in praise of Mr. Gericke's readings of the works given. The playing was the now familiar orchestro-pianola inexpressive effort that is discreditable to the efforts of an organization of the excellent qualities that exist within the abilities of this superb body of players were it employed at its best. But it is useless to speak of the lack of delicacy and variety of expression as regards even the simplest display of dynamic gradations, for these latter essentials are wholly foreign to the attainments of coarseness and overloud playing that is the habit of the orchestra. I can recall but two occasions during the season when Gericke rose to the demands of the composition in hand.

The Humperdinck movements are much ado about nothing, even if played with all the necessary expression, which was not the case on this occasion.

Mr. Davies sang in a frank and noble manner, if he did not impart much warmth of expression to his efforts. One must rejoice that he sang in tune and in his native tongue, a language that is seldom heard in the efforts of vocalists that appear at these concerts, or any other concerts, in fact, with very few exceptions.

Mr. Gericke was warmly applauded when he appeared to begin the program, and was more than warmly applauded after the performance was ended. Would that this exuberant acknowledgment had been because of the artistic excellence of his readings throughout the season.

This friendly audience have need of some samples of a higher standard of orchestral playing to assist in the education of a more discriminating taste as regards a faithful interpretation of the composer's ideas, as expressed in his score, of much of the material that has been employed during the season just past at these concerts.

The opening concert of the next season, the twenty-second, will take place on Saturday evening, October 18, 1902.

A most interesting and highly instructive feature of this season's series of Boston Symphony concerts has been the invaluable material that has been furnished in the program books by that eminent musical historian, essayist and critic, Philip Hale. The exhaustive information that has been presented in an exposition of all the detail regarding the compositions and the composers appearing upon the different programs has shown a wealth of research and most discriminating commentation, which, in conjunction with the absolute reliability of all data furnished, has been a source of extreme gratification to every interested listener, musical student and collector of information on musical matters, all of which interested individuals will look forward in anticipation of the continuance of this comprehensive and precious material for many seasons to come. Fred C. Comee, the able and courteous manager who has so long been practically identified with the movements, appearance and advertising enterprise of the Boston Symphony Orchestra, is to be

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, May 1, 1902.

RECITAL UNDER THE AUSPICES OF THE CHICAGO MUSICAL COLLEGE.

THE Chicago Musical College announces that Rudolph Ganz, the distinguished Swiss pianist, who is a member of the faculty, will give a recital in the Music Hall, Fine Arts Building, on Friday evening, May 9. Mr. Ganz has been heard at the Auditorium with orchestra, but this is his first Chicago recital, and much interest is centered in the event, which no doubt will be largely attended. The program follows:

Sonata in E, op. 90.....	Beethoven
Rondo à Capriccio, op. 129.....	Beethoven
Ballade in G minor, op. 23.....	Chopin
Two Nocturnes, op. 37.....	Chopin
Scherzo in C sharp, op. 39.....	Chopin
Variations and Fugue on a Theme by Handel, op. 24.....	Brahms
Alla marcia.....	Sinding
Marcato.....	Sinding
Chanson.....	Sinding
Marche Grotesque.....	Sinding
Waldesrauschen.....	Liszt
Elégiaque-Hérodiade.....	Liszt
Polonaise in E.....	Liszt

"PASSACAGLIA," FOR THE ORGAN, BY WILHELM MIDDELSCHULTE.

The *Urania*, of Weimar, Germany, edited by A. W. Gottschalk, recently paid the following tribute to a composition by Mr. Middelschulte, of the American Conservatory's brilliant faculty, which is headed by John J. Hattstaedt, musical director.

"A new and most promising composition for the organ has made its appearance, for such an original, ingenious and effective 'Passacaglia' does not exist to our knowledge. The principal idea consists of a four measure chromatic subject, to which is added in the fifth measure the well-known Bach motive. The first motive receives the composer's first attention. It does not enter, however, mechanically, but is varied in the most ingenious manner, and is interwoven with manifold contrapuntal designs. The gradation becomes more and more intense, until, on page 8, the Bach motive grandly appears, uniting with the first subject, ever revealing new tone combinations in many voiced setting and entering into brilliant passage work. On page 12 there unexpectedly appears the choral melody, 'A Strong Fortress Is Our Lord,' in octaves, later on presenting itself in octaves in the treble. The blending of the three subjects, double voiced in the pedal, forms a magnificent climax, followed by a brilliant close. We heartily congratulate the composer on this extraordinary work."

STUDENTS AT THE CHICAGO MUSICAL COLLEGE IN OPERA.

A number of pupils of the Chicago Musical College recently added laurels to the fame of that institution in an operatic matinee worthy of mention.

It is an ambitious undertaking to give a performance of Weber's masterpiece, "Der Freischütz," but the second act of this famous opera was presented in such style that the work undoubtedly might have been given in its entirety with equal facilities.

The production was attractively and correctly staged and very intelligently interpreted under the direction of the veteran tenor William Castle, who for many years was one of the foremost figures on the American operatic stage.

Agnes' part was happily assigned to Miss Alma Cole Youlin, a promising young singer, who possesses fine vocal qualifications in addition to a pleasing presence. She was successful throughout, and the famous prayer was given with great feeling. The mezzo role of Anne was pleasingly sung by Miss Alice Gross, and that of the tenor was acceptably taken by George Damerl.

SHERWOOD TO VISIT CANADA.

William H. Sherwood will give his annual recital at Toronto in June, and will, as formerly, act as visiting examiner at the Toronto Conservatory of Music. Mr. Sherwood will also visit St. Mary's College, Knoxville, Ill., in the same capacity again this year, presenting a program there on June 10.

SUMMER SESSION AT THE AMERICAN CONSERVATORY.

The annual summer normal session of the American Conservatory will be held at Kimball Building from June 26 until July 30. The course includes lectures on "Methods of Teaching," by John J. Hattstaedt; "The Kindergarten in Music," by Mrs. Gertrude Murdough; classes in harmony and composition, conducted by Adolf Weidig, and Hubbard W. Harris, and classes in public school music, conducted by O. E. Robinson.

There will be also a series of recitals by members of the faculty.

Most of the regular instructors will be in attendance during the entire session.

The Mendelssohnian Society of the Western Conservatory of Music, Steinway Hall, will give a reception on Monday afternoon, May 5.

Pupils of Eva Emmet Wycoff, assisted by Ruby Harrington, pianist, pupil of Mrs. Annette R. Jones, and Miss Jean Burgess, accompanist, will give a recital on Wednesday evening, May 7, in the Assembly Hall, Fine Arts Building.

E. RUSSELL SANBORN.

E. Russell Sanborn, the brilliant concert organist, whose engagements are now under the management of Charles R. Baker, possesses a very extensive repertory, embracing works by Bach, Goetschius, Thiele, Rheinberger, Widor, Franck, Guilmant, Bartlett, E. d'Every, Capocci, Merkel, Tombelle, Wolstenholme, Hollins, Lemare and other composers.

Mr. Sanborn should be heard frequently next season. In the Temple of Music at the Pan American Exhibition he won an ovation in June, 1901.

CHANGES IN "THE SULTAN OF SULU" CAST.

Norma Kopp is taking Gertrude Quinlan's part in "The Sultan of Sulu," at the Studebaker Hall, Fine Arts Building.

ing, Miss Quinlan having gone to New York to essay her original role in "King Dodo."

Maud Williams is replacing Estelle Darling (Miss Lieblich), who retired in favor of a concert tour.

HOFMANN, GERARDY AND KREISLER AT THE GRAND OPERA HOUSE.

Last Sunday afternoon, April 27, Josef Hofmann, Jean Gérardy and Fritz Kreisler presented an admirable program at the Grand Opera House.

Beethoven's Trio in B flat major, op. 97, was the opening feature. It was played with much spirit and finish, and the tone produced was remarkably fine.

In their solos, which included compositions by Boellmann, Nardini, Thome, Moszkowski, Chopin and Wagner, the three young artists were equally successful and responded to double encores. The audience was large and enthusiastic.

Louis Magnus, the gifted young violinist, recently played very successfully at a concert given under the auspices of the Chicago Musical College. Mr. Magnus teaches a large and promising class of pupils at the Fine Arts Building.

Carolyn L. Willard, the talented Chicago pianist, gave very acceptable assistance at a concert recently held under Milton R. Harris' direction in the Second Baptist Church, Miss Willard displayed brilliant technic, excellent tone and much musical feeling.

Lillian Mattice, soprano, recently took part very creditably in a performance of "Queen Esther," at the Endeavor Presbyterian Church. L. A. Bowman sang the tenor solos effectively and Mr. Webster conducted.

MAY 3, 1902.

The Gottschalk Lyric School, of Kimball Hall, will give a concert in June, and will continue its session throughout the summer months.

An exceptionally interesting event takes place at the American Conservatory this afternoon in the form of a recital by members of Mr. Weidig's class in composition.

At George Hamlin's eighth Sunday concert in the Grand Opera House to-morrow afternoon, May 4, the assisting artists will be Eleanor Scheib, pianist, and Mr. Krauss, violinist. Mr. Hamlin's contributions will include two Irish folksongs, three compositions by Mr. Schoenfeld, and an Italian gem of the seventeenth century.

FACULTY CONCERT.

The Chicago Musical College faculty concert attracted many students and other concertgoers to the Studebaker Hall, Fine Arts Building, on Tuesday afternoon, April 29. Weber's overture to "Der Freischütz" was the orchestra's opening contribution, under the direction of Hans von Schiller.

Walfried Singer, Mabel F. Shorey, Walter Schulze, Herman Devries and Arthur Rech were the soloists, and their brilliant performance of works by Alvars, Verdi, Wieniawski, Rossini and Rubinstein aroused great enthusiasm.

The last number, Donizetti's Sextet from "Lucia di Lammermoor," was admirably sung by Mary Forrest Ganz, Charles Gauthier, Herman Devries, Mabel F. Shorey, Vernon d'Arnalle and John R. Oriengren.

LAST ORCHESTRAL CONCERT.

The Chicago Orchestra's twenty-fourth program of the season was presented yesterday afternoon at the Auditorium, under Theodore Thomas' direction.

Gabrielis' sonata, "Pian e Forte," was the inaugural number. Scenes from act one of Gluck's "Orpheus" came next, with Gertrude May Stein as soloist. Madame Stein's excellent contralto voice gave expression to "O My Consort" and "Can I Bear This Anguish" with considerable effectiveness, but the singer was heard to greater advantage in "Gerechter Gott," from Wagner's "Rienzi." She was enthusiastically recalled.

The orchestra contributed an exceptionally finished performance of Beethoven's popular Symphony in C minor,

Alma Stencel

CONCERT PIANIST.

After her recent successes in Berlin will appear in London during the coming season.



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op. 67. Richard Strauss' tone poem, "Don Juan," followed the usual intermission, and Wagner's beautiful overture to "Tannhäuser" concluded the program, after which Mr. Thomas was compelled to reappear and bow in recognition of the general applause.

EASTERN SUCCESS OF A KARLETON HACKETT PUPIL.

Albert Janpolski, who studied four years with Karleton Hackett, the distinguished vocal instructor at the American Conservatory, Chicago, is now meeting with much success in New York.

During the past season he appeared with a number of choral societies, including the Cecelia, of Boston.

Mr. Janpolski also has given many recitals, more especially of Russian music, and has been engaged, at a large salary, by a prominent Brooklyn church.

ARTISTIC RECITAL BY A PUPIL OF D. A. CLIPPINGER.

Charles Olson, baritone, gave an artistic recital in D. A. Clippinger's studio, Kimball Hall, on Wednesday afternoon, April 30.

Mr. Olson interpreted English, Scotch and Irish songs in a manner which reflected much credit upon his able instructor, Mr. Clippinger.

William W. Kennett, pianist, of the Fine Arts Building, was the assisting artist, and his contributions were worthy of high praise.

Composers represented in the interesting program were Schumann, Coverly, Clay, Barnard, Beethoven, Massenet, Brahms, Lohr, Mascheroni, Carpenter, Fisher, Kroeger and Weld.

JEANNETTE DURNO.

Jeannette Durno, the Chicago pianist, has filled many important engagements this season under Dunstan Collins' direction, and Miss Durno's prospects for next season are equally brilliant.

Wherever she has appeared there has been much enthusiasm, and the local critics have waxed eloquent over her noble interpretations and artistic gifts.

SECOND CONCERT BY THE MADRIGAL CLUB.

The Chicago Madrigal Club, directed by D. A. Clippinger, and assisted by Allen Spencer, pianist, and Sydney Biden, baritone, gave its second concert in Kimball Hall on Thursday evening, May 1.

An interesting program was thus arranged:

Daybreak	Gaul
Chicago Madrigal Club.	
Piano solo, Carnivale Mignonne, op. 48.....	Schuetz
Allen Spencer.	
Where the Bee Sucks.....	Arne
(Words from Shakespeare's The Tempest.)	
How Sweet the Moonlight Sleeps.....	Calcott
(Words from Shakespeare's Merchant of Venice.)	
Force Yourself as God's Own Knight.....	
(Written in 1500, copied from a MS. in the British Museum.)	
Chicago Madrigal Club.	
Songs—	
Von Ewig Liebe.....	Brahms
Vergleiches Ständchen.....	Brahms
Die Mainacht.....	Brahms
Sydney P. Biden.	
Off in the Silly Night.....	
(Arranged by D. A. Clippinger.)	
Solo by Mr. Campbell.	
Come, Fairies, Trip It.....	Iliffe
Chicago Madrigal Club.	
Piano solo—	
Gavotte in E minor.....	Händel-Martucci
Waltz in A major.....	Dvorák
Tarantelle in E minor.....	Leschetizky
Allen Spencer.	
Songs—	
The Sea.....	MacDowell
Go Fetch a Flask of Sparkling Wine.....	Franz
Faith in Spring.....	Schubert
Sydney P. Biden.	
The Violet and the Bee.....	Calcott
A Shadow.....	Gollnick

The audience, which proved to be surprisingly large for so stormy a night, did not fail to show its appreciation of the club's achievements. In conducting, as in the program's arrangement, Mr. Clippinger displayed much taste and good judgment.

Musically interpretations by Allen Spencer and Sydney Biden, two of Chicago's very popular artists, gave an additional interest to the Madrigal Club's second event. Both soloists were enthusiastically encored.

Promoters of the Madrigal Club are: President, Louis

Spahn; vice-president, Allen M. Campbell; secretary, Miss Carrie L. Goodnow; treasurer, D. F. Webster; librarian, W. J. Phillips; directors, Mrs. John K. Allen, M. C. Spencer; musical director, D. A. Clippinger; accompanist, Adolph Brune; committee on admission, J. C. Hendricks, Mrs. W. F. Rollo, Miss Mary B. Whitman and W. J. Owen.

SCANDINAVIAN MUSIC IN CHICAGO.

A debt of gratitude is owed to Gustaf Holmquist for introducing interesting and varied novelties in Scandinavian music at his recital in William Nelson Burritt's beautiful Kimball Hall studio last week. The program, which was printed in THE MUSICAL COURIER of April 23, was given in a manner at once convincing and artistic. W. C. E. Seeboeck, pianist, contributed able assistance, and Mrs. Harriet Brown Seymour was the efficient accompanist.

Mr. Holmquist possesses an excellent bass voice, which has been admirably developed by Mr. Burritt. He has, moreover, musical temperament and intellectual insight, which make it possible for him to grasp and interpret the ideas of composer or poet.

In this Scandinavian program, as presented by these musicians, there is material which should serve to advance the educational and artistic interests of musical clubs throughout the country.

THE APOLLO CLUB'S CONCERT.

The doors of the Auditorium were opened wide on the evening of April 28 to thousands of persons who attended the Apollo Club's last concert of its thirteenth season.

Under Harrison Wild's skillful baton Berlioz's "Damnation of Faust" was elaborately performed.

The work claimed appreciative attention, but it did not arouse unbounded enthusiasm. This, however, was due to its nature and not to any lack of ability on the part of the Apollo Club or those associated with that organization at this event.

A great chorus, especially augmented for this occasion, responded sympathetically and promptly to the movement of the baton. The singers were particularly strong in the male section.

The orchestra was large and capable. At times it seemed to be almost too ponderous for the music's requirements.

Helen Buckley's beautiful voice was heard in the role of Marguerite. She sang the difficult lines well, but with subdued, rather than exposed, depth of feeling. This evidently is her conception of the part of Marguerite; for Helen Buckley is one of the most intellectual singers before the public. As usual, she looked very keenly.

George Hamlin as Faust did some admirable singing. His superb tenor voice rang out very effectively, and his enunciation was remarkably fine. He fully sustained his great reputation.

Albert Borroff essayed the ungrateful role of Brander, and proved to be so capable that he should be heard in more attractive parts next season.

Charles W. Clark was Mephisto. And from the beginning until the end Mr. Clark continued to be Mephisto. He was never himself. Dramatically his interpretations were magnificent, and vocally, too, they were exemplary.

To my mind Mr. Clark's conception and presentation, through music's medium, of the part of the crafty Mephisto was the most noteworthy achievement of the entire performance.

GEORGE HAMLIN IN DENVER.

GEORGE HAMLIN, the eminent Chicago tenor, after most successful appearances in New York city with the Philharmonic Society, and at Birmingham, Ala., with the Chicago Orchestra in a two days' festival early last month, sang on April 22 in Denver, with the Tuesday Musical Club. His success there was most pronounced, as is indicated by the press comments which follow:

It was good to see such enthusiastic recognition of so artistic a singer. Mr. Hamlin has earned the title of one of the chief, perhaps the very chief, of concert tenors in America. Superb though his vocal organ is, its musical qualities are surpassed by the quali-

ties of his interpretation. Nothing can be more refined and intelligent than his singing; it bears the mark of a broad musical culture and a refined artistic sense.

He has superb control, and the volume of tone he gives forth has been polished to the last degree of perfection by years of training.—Denver Times, April 23, 1902.

Mr. Hamlin gave a critical audience five songs of Richard Strauss to ponder over and enjoy. Incidentally Mr. Hamlin sang several selections by better known composers, but the Strauss numbers proved his triumph, both from their novelty and the breadth of their interpretation.

Mr. Hamlin gave the songs feelingly and in excellent German. He sang with enthusiasm and at the same time with evident understanding, and it is safe to say that there was none in the audience who did not express a desire to hear the singer in another program in which Strauss should predominate.—Denver Republican, April 23, 1902.

The club was assisted by George Hamlin, who was given an enthusiastic reception. His voice was in fine condition, and he was compelled to respond to encore after encore.—Denver News, April 23, 1902.

The program served to present George Hamlin to a critical audience, which left to praise.—Denver Post, April 23, 1902.

Kreisler Sails Away.

FRITZ KREISLER sailed on the steamer Fürst Bismarck for London, Thursday morning last. Kreisler is to make his debut in London, with Hans Richter and his orchestra, in St. James' Hall, on May 12. This engagement was made for him by Henry Wolfsohn, whose knowledge of the managerial business, in this far off country, has already proved of value to several Americans, who are now winning plaudits from the European critics and public. Kreisler's past season here has been one of extraordinary success. Last year his success was pronounced, but this year he has proved himself to be one of the greatest violinists who has been heard here in a generation. To bring an instrumentalist to America two years in succession is a daring matter, but to place this same artist with the leading orchestras and societies in two successive seasons is still a greater achievement. Kreisler signed a contract with Mr. Wolfsohn just before he sailed to return for the season 1904-1905. In the meantime he is to play throughout the principal cities of Europe and in all probability in Australia.

"The Creation" at Calvary Church.

HAYDN'S oratorio, under the direction of A. Y. Cornell, organist and choirmaster of Calvary M. E. Church, Harlem, was given Thursday evening last week, with a chorus of one hundred voices and the following soloists: Shanna Cumming, soprano; H. Smock, tenor, Dr. Dufft, baritone; Corinne Wolerstein, pianist, and Edwin S. Marsh, organist.

Mr. Cornell has a good chorus, as was evidenced some months ago, when the "Stabat Mater" was given; they sang with ready attack, good delivery of the text, and showed thorough familiarity with the work. Mrs. Cumming was the star of the performance, singing with brilliance and plenitude of voice; her high C and the "Verdure Clad" were all most beautifully done. Dr. Dufft is always a satisfying artist, and sang "Rolling in Foaming Billows" in fine fashion. Both singers got rounds of enthusiastic applause.

Mr. Cornell is to be congratulated on a very successful evening, adding another feather to his cap, already well covered with laurels.

Hofmann's Tour a Record Breaker.

ON Saturday evening last, at Holyoke, Mass., Josef Hofmann closed his tour of this country. Yesterday he left for London, where he is to give several recitals beginning about the middle of May. His tour here under the management of Henry Wolfsohn was a record breaking one. From November 14 last until Saturday night, when he played before the largest audience that ever greeted a musical attraction in Holyoke, he has been heard in one hundred and forty concerts and recitals, visiting nearly every State in the Union, and covering nearly forty thousand miles of railroad travel. During this trip he has played in seventy-four different cities and in many of them he has been heard two and three times. In the following cities he was heard more often: New York, 12 times; Boston, 5; Chicago, 6; San Francisco, 7. During the entire tour not a concert was missed, nor did Hofmann arrive late.

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NEW YORK, May 5, 1902.

MARIE CROSS-NEUHAUS gave her final musical evening last week at her studio in the Saint Marc, the evening taking the form of a farewell, for it was the last of the season, and only students and a few personal friends were present.

Beginning about 10 p. m., there was music of various sorts by the pupils of the genial madame, Bessie Bonsall, Jeanne Arone, Isabel Carleton and Zillah Pratt; Oley Speaks and Dr. Gillette also singing a couple of times, and Henriette Weber and F. W. Riesberg contributing piano solos. Along toward midnight the story-telling time had come, after refreshments in the shape of a buffet lunch, and Madame Neuhaus showed her versatility by telling some killing anecdotes. She goes to Europe soon, direct to Paris, where she will pick up all the newest compositions, and confer and study on the lines which have brought her such success here, French diction and voice placing.

At the third and last of S. Archer Gibson's organ recitals at the Brick Presbyterian Church there was a program of compositions by Bach, Mendelssohn, Widor (Fifth Symphony), Dubois, Dethier, Guilman and Wagner, with three compositions by Gibson, namely, a Fugue in F minor, Elegy and "Spring Song"; and also Frank Seymour Hastings' pretty "Legende" (dedicated to Gibson).

Gibson again played with the dash and charm, coupled with taste and boundless technic, which made his first recital notable. Hastings is so well known as a song writer that the organ piece claimed considerable interest, and it proved to be melodious, well worked out and pleasing. Mr. Hastings is chairman of the music committee of the Brick Church. Gibson's own compositions, especially the "Spring Song," hit popular taste. The two "Parsifal" excerpts, Prelude and Good Friday music, marked the climax of the afternoon and ended the series.

This is the make-up of the choir of this church: Organist and director of music, S. Archer Gibson. First Quartet—Soprano, Mrs. Florence Turner Maley; contralto, Miss Edith Lenore Davies; tenor, Franklin D. Lawson, and basso, Harry Luckstone. Second Quartet—Soprano, Miss Lottie Melva Lesser; contralto, Mrs. A. C. Taylor; tenor, Robert J. McKeon, and basso, David Manser. The Chorus (paid)—Miss Margaretta Annes, Miss Sigrid Larson, Miss Virginia M. Grigsby, Miss Marie D. Seabrook, Mrs. H. D. Hanson, Mrs. Frank Ruscoe, E. Stanley Brooke, Frank Evans, Nathan Meltzoff, C. R. van Derwoort, George H. Bemus and Lyman Ward. Librarian to the Choir—Miss Virginia M. Grigsby; Miss Sigrid Larson, assistant.

Misses Reba Cornett and Grace Mae Clare, pupils of Miss Thursby, were given a benefit at a private residence on Gramercy Park recently, assisted by Henriette Weber, pianist, Charles Russell, 'cellist, and Mrs. Gates, accompanist. Miss Cornett has a clear, high soprano voice, and sang songs by Mrs. Hadley, "Elsa's Dream," Mme. Skabo, and united in duets with Miss Clare, who in turn sang songs by David, and the "Caro nome," by Verdi. Miss Clare has a coloratura voice, sings with much ease, and both young women have been specially mentioned in these columns in connection with the Musical Salon and the Thursby Friday afternoons. Norma Meyer, thirteen years old, played the flute obligato to David's "Brilliant Bird," and after the regular program Miss Martha Henry sang Tchaikowsky's "Jeanne d'Arc" aria, to the evident pleasure of those present. The following patronesses were interested in the concert: Mrs. Charles Cooper, Mrs. Hugh Chisholm, Mrs. Fordyce Caldwell, Mrs. H. Durant Cheever, Mrs. Horace Deming, Mrs. Henry Doscher, Mrs. Isaac Fletcher, Mrs. George H. Fox, Mrs. Charles B. Foote, Miss Sarah J. Farmer, Miss Hastings, Mrs.

Charles Leigh Hadley, Mme. James Jackson, Mrs. Robert Jaffray, Jr., Mrs. William F. King, Mrs. Edward M. Knox, Mrs. I. Henry Lane, Mrs. M. Walton Lent, Mrs. Charles H. Lee, Mrs. Emerson MacMillan, Mrs. William H. Moore, Mrs. Edwin W. Morse, the Misses Northam, Dr. Grace Peckham Murray, Mrs. Adolph Obrig, Baroness von Orendorff, the Misses Phipps, Mrs. Robert Roethlisberger, Mrs. Pierre de Peyster Ricketts, Mme. Signe Lund Skabo, Mrs. Charles Robinson Smith, Mrs. William Salomon, Mrs. Ralph Shainwald, Mrs. Charles Sprague Smith, Mrs. Henry Villard and Mrs. Schuyler Skatts Wheeler.

Young William Spitz was mentioned in this column some months ago as a budding violin genius; the boy played at a concert last week in Harlem and made the success of the affair, for he has undoubted violinistic talent and has studied well. He has studied two years with Bemberg, and made his first appearance two years ago. Last week he played the de Beriot Sixth Air and Variations, and had to respond to several encores, playing a Brahms Hungarian dance with effect. He is now only eleven years old, and with continued study should amount to something by and by. His brother Lester played his accompaniments.

Abbie Clarkson Totten, soprano, gave a concert at Y. M. C. A. Hall, Harlem, last week, with the following helpers: Miss Amy Bradford, reciter; Chas. K. Davis, violinist; Ernest L. Barbour, humorist, and Conrad Wirtz, pianist. Mrs. Totten will sing the soprano solos in "The Holy City," in Jersey City, May 25.

J. Warren Andrews keeps busy, what with his church duties, his organ recitals here and there, and the building of his house on the Weehawken Heights, N. J. He gave a recital at the Mt. Washington M. E. Church, Pittsburg, Pa., last Friday, assisted by the choir of the church. The most recent of his pupils to secure organ positions are Miss Lilian M. Bailey, at Veltin School, New York, and Henry W. Smith, at Webb Memorial Chapel, Madison, N. J.

The Misses Frances and Grace Hoyt's annual matinee musicale, at the Waldorf, last Saturday, found a fine audience present, despite the threatening weather, attesting to the great popularity of these clever girls, who sing, play the violin and piano, seemingly equally well, and are admired by a large circle. Miss Frances sang a group of modern songs with taste, Moir's "When Celia Sings" with brilliant effect. Miss Grace sang with feeling Lehmann's "If No One Ever Marries Me" most charmingly indeed, giving as encore "La Paloma" in Spanish. She also played some pretty violin solos, and the sisters united in duets, chief of which were Scotch and Spanish duets by that talented composer, Harvey W. Loomis. Warm applause and many flowers were theirs.

Popular Robert Hosea sang twice, making much impression with his noble singing of the "Pagliacci" prologue, giving as encore Shields' "Quaff the Wine." He, too, evidently was a great favorite, and this element is constantly enlarging, for Hosea's whole tout ensemble is calculated to impress—especially the feminine portion of New York audiences. Emilio Agramonte played beautiful accompaniments.

Florence Stockwell, a contralto pupil of Parson Price, gave a concert at St. Andrew's Memorial Church, Yonkers, last week, with the assistance of a basso and reader. Said the Yonkers Daily:

Miss Florence E. Stockwell, contralto soloist at St. Andrew's Memorial Church, deserves congratulations upon her successful beginning last evening of a concert career. There was a fine audience

in the assembly hall of the Hollywood Inn to greet the singer and her assistants, and a varied and most enjoyable program was carried out. Miss Stockwell was in excellent voice, and was received heartily.

Bruno Huhn has been appointed organist of Calvary M. E. Church, East Orange, N. J., succeeding Walter J. Hall, who went to the Central Presbyterian Church, New York.

Reginald Barrett is the new organist-conductor of Saint James' Lutheran Church, Madison avenue and Seventy-third street.

Walter J. Bausmann entertained the Chaminade Club and their friends at a musicale and tea at his studio on East Twenty-third street last week. This club, of which Mr. Bausmann is the conductor, centres at Park Hill, Yonkers, and their closing concert occurs to-morrow evening, with these soloists: Mrs. Elizabeth Northrop, soprano; Paul Suerth, harp; Mrs. Joyce, accompanist.

Mr. Bausmann has been the conductor for five seasons past.

Bausmann Pupils' Musicales.

WALTER J. BAUSMANN gave a satisfactory pupils' musicale April 29 in his studio, Madison square, before a discriminating and critical audience. Every number was sung with finish and ease, and with an even production of tone. The following was the program:

The Liberty Duet (from Puritani).....	Belini
Messrs. Rauch and van Ness.....	
Thou Art My Queen.....	Blackmore
Mr. Campbell.....	
The River and the Sea.....	Noel Johnson
The Rose.....	Noel Johnson
William Chapman.....	
Cavatina, Lieti Signor (Huguenots).....	Meyerbeer
Mrs. Louise Dietrich-Oliver.....	
Villanelle.....	Dell' Acqua
Under the Juniper Tree.....	Hollander
Miss Doon.....	
Vittorio, mio core.....	Carisaimi (1650)
Drink to Me Only With Thine Eyes.....	Louis Dressler
Mr. van Ness.....	
Quartet, Bella Figlia (Rigoletto).....	Verdi
Miss Doon, Mrs. Oliver, Messrs. Oliver and Rauch.....	
Burst, Ye Apple Blossoms.....	Emery
Mighty Lak' a Rose.....	Nevin
Miss Kuan.....	
O Vision Entrancing (Esmeralda).....	Goring-Thomas
Mr. Oliver.....	
Nur wer die Sehnsucht Kent.....	Tschaikowsky
Mr. Rauch.....	
La Visione.....	Vannucinni
Miss Bacon.....	
Quartet, Good Night (Martha).....	Flotow
Accompanists, Miss Broking and Mr. Lake.....	

Others members of the class 1901-02 are Miss Cowan, Miss Broking, Miss Davis, Mrs. Miles-Gilbert, Mrs. Odell, Miss Elsworth, Miss Mina Smith, Miss Sayward, Miss Holahan, Miss Tremaine and Miss Ward; Messrs. Joe Averked, Oxford, Bunting, Campbell, Flood, Clarke, Machin, Marchand, MacManus, McKune, Plummer, Stark, Schotke, Reid, Reese, Ryan, Terrell, Thomas, Thorne and Voss.

Minne Humphryes.

MRS. MINNE HUMPHRYES sang with great success at a concert given at Passaic, N. J., last week. The Paterson Call in its report said of her singing:

Mrs. Humphryes, a teacher of vocal culture at the Columbia College, sang several selections. Mrs. Humphryes numbers among her pupils many successful men and women who are now before the public and have attained a very high standard in the musical world. Her voice is strong and sweet and the tenderness of it touched the audience.

Mrs. Humphryes left last Sunday afternoon for her second recital tour in the West. During the summer Mrs. Humphryes will sing at a number of concerts in New York and vicinity. The end of May or about the first of June she will open a vocal class at Passaic, and will instruct the same throughout the summer. As heretofore announced, Mrs. Humphryes has been engaged as the solo soprano by the Greenwood Baptist Church of Brooklyn.



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MRS. STOCKER'S "GANYMEDE" PRESENTED.**A Successful Benefit for the Vassar Students' Aid Society.**

"GANYMEDE," entitled a light opera by the composer, Mrs. Stella Prince Stocker, was presented at the Carnegie Lyceum last Friday evening for the benefit of the New York branch of the Vassar Students' Aid Society, and it is a pleasure to record that the sum of \$1,000 was added to the fund through the performance. Everyone, even the members of the orchestra, donated their services. The only important item of expense incurred in the presentation was the rent of the hall, and, considering that it is a Carnegie institution, all must concede that the poor, especially the professional classes, give a million times more than any millionaire to the cause of charity and education. The professional class—musicians, singers, actors, teachers and writers—give themselves, and that is the noblest and highest form of charity or benevolence.

So much for the matter of the benefit.

As to the performance, that provided an evening of diversion to a large and brilliant audience. Viewed from the standpoint of light opera, Mrs. Stocker's work cannot be seriously regarded. Flotow's "Martha" and Balie's "Bohemian Girl" are now rightfully classed as light operas. The lines which differentiate light opera from operetta, from musical comedy, from comic opera and from opera comique are too frequently ignored by those ambitious to write music in dramatic form. Many works presented under these various titles are misnomers wholly. As the majority of these productions do not come within the range of serious criticism, nobody bothers about them, and after a season or two they go out like the candle, never to return again. "Ganymede" comes nearest to musical comedy, and yet it is hardly that. The composer, Mrs. Stocker, has written a medley of tuneful scores, and these are both connected and disconnected. There is a main theme or motif, of course, and this recurs throughout the work in the form of a graceful dance. The libretto is hopelessly inane, even from the amateur point of view.

Let the "argument" as published in the program of the evening, tell the story in outline:

ACT I.—SCENE, SUMMIT OF OLYMPUS.

Ganymede—who was stolen by Zeus four thousand years before, and has all this time been oblivious to his life on earth—has suddenly realized all and desires to return. The consent of Zeus is obtained, but the goddesses have formed plots to confuse and disappoint Ganymede that he may wish to return to Olympus.

The Graces—who are all secretly in love with Ganymede—are to be sent to earth to watch him and bring Hera reports of him.

ACT II.—SCENE, NEAR ROME.

Ganymede, wandering about in Italy, looking for the landmarks of his home, Troy, falls asleep, exhausted. A band of rainbow fairies appear and bring him sweet dreams of future happiness.

As he awakens a procession of nuns and novices pass near him. Nuns do not observe him, but the novice sees him and stands fixed by his beauty. He falls at her feet in ecstasy. The novice herself away from Ganymede, imploring him not to follow her.

The Graces have witnessed the scene and, although disappointed having failed to win Ganymede's love, decide to remain on earth for a time, and, if possible, befriend him. They find entertainment at a Roman festival.

ACT III.—SCENE, GROVE NEAR A CONVENT.

Ganymede discovers Bianca. The Sister Superior finds them together and is angry, but is finally pacified. By the instrumentality of the Graces an old hermit is brought on the scene, who explains the events in Ganymede's history, and invokes a blessing on his betrothal.

Here is the cast:

Ganymede	.....M. Vernon Stiles
Benvolio	.....Revel English
Leonardo	.....Albert Wallerstedt
Philo	.....Avery Belvar
Father Jarius	.....John Percy Boruff
Phyllis	.....Hubert W. Humphreys
Bianca	.....Miss Rebecca McKenzie
Euphrosyne	.....Miss Louise Courtney
Thalia	.....Miss Lily Hidelbach
Aglaia	.....Miss Eltrede Busing

By kind permission of William G. Stewart, of the American School of Opera.

Sister Maria	.....Miss Emma Ames Dambmann
Herald	.....Miss Loretta Scott
Aphrodite	.....Mrs. C. Barton
Chloris	.....Mrs. E. Rudrauff
Cupid	.....Miss Helen Talford

The choruses were sung by the following students of Vassar College:

Goddesses—Miss Emma Bradley, Miss Jeannette Benedict, Miss Jelliffe, Miss Keck, Miss Alice Kimball, Miss Marion Kirkby, Mrs. S. F. LeFerts, Mrs. Rannaciotte, Mrs. Leeta Smyth, Mrs. Belle

Tiffany, Mrs. Nutting, Miss Blaney, Miss Hogan, Miss Margery Boniface, Miss Edyth Martyn, Grace Raymond, Miss Hertlein, Miss Marie Jelliffe, Miss Elsie Louise Kimball, Miss Blanche May, Miss Martha Popper, Miss Roberts, Miss Taggart, Miss Elizabeth White, Miss Leonora Jones, Miss Crawford, Miss Marion A. Baggs, Miss von Philip, Miss Lottie Lesser, Miss Hancel, Miss Reed, Miss Schoonover, Miss Loretta Scott, Mrs. Milliken, Miss Larendon, Mrs. Charles Wacław.

Dancing Girls—Misses Florence Cornell, Cole, Demarest (Clarice), Griffith, Miss Vera Stein, Blanch May and Stella Miles.

Peasant Chorus Girls—Miss Agatha Alling, Miss Florence Cornell, Miss Tenny V. Dickson, Miss Holland, Mrs. Milliken, Miss Nutting, Miss Grace Raymond, Miss Elsie Seidenberg, Miss Sanford, Mrs. Charlton Wallace, Miss Rogers, Miss Maria Graham, Miss Fleischman, Miss Bell, Miss Mary Bruno, Miss Foster, Miss Lip-



MRS. STELLA PRINCE STOCKER.

pett, Miss Macnamara, Miss North, Miss Notman, Miss Manira Simpson, Miss Loretta Scott, Miss Adelaide Wallach, Miss Waterman, Miss Byrne, Miss Merritt, Miss Cone, Miss Ethel Pelgram, Miss M. A. Baggs, Miss Margery Boniface, Miss Larendon, Miss Annie Fleischman.

The young men in the chorus were from the Columbia College Glee Club. Mrs. Stocker conducted the performance energetically, and many good things may be said of the performance as a whole. The tableaux were charming, particularly in the first act. Mr. Stiles, the Ganymede, has a fine voice, and that amusing trio, Benvolio, Leonardo and Philo, also revealed good natural voices and some skill as comedians. Miss McKenzie sang a tender and winning Bianca. The three Graces sang well and acted even better than they sang. The St. Cecilia scene in the second act, with Mrs. Theodore Sutro as the central figure, seemed illogical, but then there was no sequence or reason for much that transpired. The introduction of Spanish and Yankee situations was on the order of burlesque. However, the performance was designed to help girls through their college course, so why write more about the faults. The names of the committee follows: Mrs. Theodore Sutro, chairman; Miss Delle Fay Norris, Mrs. William L. Hays, Miss Caroline Pelgram, Mrs. Charlton Wallace. Auxiliary—Miss Louise Robbins, Miss Jean Burnett, Miss Tenny Victoria Dickson, Miss Mabel McMahon.

Mrs. Stocker, the composer of "Ganymede," has received the following appreciative letter from Miss Norris, president of the Vassar Students' Aid Society:

The light opera "Ganymede," written and composed by Mrs. Stella Prince Stocker, was produced at Carnegie Lyceum May 2, 1902, under the auspices of the Vassar Students' Aid Society, for its annual benefit, and was pronounced by all who heard it a brilliant success.

DELLA FAY NORRIS, President.

Appended are extracts from the reports in the daily papers on the performance:

"Ganymede" Before a Great Throng of Admirers at the Carnegie Lyceum.—Done in the name of the Vassar Students' Aid Society, though it needed not that worthy charity as an excuse for existence, but might well have been criticism as an entertainment along with other Broadway attractions.—New York Journal.

So successful, artistically and financially, that it will be repeated. * * * It is all very pretty and bright, and the music is lightly

tuneful, as it should be for the fantastic plot.—Mail and Express, New York.

Applause was frequent throughout the evening.—New York Herald.

The dainty little opera in which this antique gallant played the title role was produced for the first time, for the benefit of the Vassar Students' Aid Society, with its composer, Stella Prince Stocker, as director. The plot is a pretty whimsicality, cleverly worked out. The libretto is bright and witty. The performance cleared \$1,000.—The World, New York.

The opera, based on Greek mythology, affords chances for many beautiful tableaux and inspiration for the musical accompaniments. The composer of the opera conducted. Young women in the costume of Grecian goddesses, of white and gold, looked especially attractive and sang with effect. The Roman peasant girls and the hosts of little children who acted as fairies were applauded often.—New York Times.

The performance last night of "Ganymede" at the Carnegie Lyceum was a success and drew a large and fashionable audience. * * * The hall was crowded with an audience that approved enthusiastically of everything from the beautiful costumes to the excellent singing and spirited acting. * * * The receipts, which were large, were practically all gain, as almost everything was contributed, even the services of the orchestra, whose work was highly appreciated.—New York Tribune.

Mary Louise Clary.

MARY LOUISE CLARY'S recent appearance in Charleston, S. C., during the concluding days of the exposition there, in a joint recital in connection with the well-known pianist William H. Barber, was hailed as one of the most successful musical events of the season. They were immediately booked for a second concert on the following evening, but unfortunately Miss Clary was unable to accept owing to other engagements.

A criticism of this concert is here reproduced:

Miss Clary's magnificent voice surprised and delighted even those who had expected much. Rich, powerful and under perfect control, it soared and filled the room with melody. The program had been arranged to illustrate well the versatility, scope and capabilities of the singer, and with each mood and thought Miss Clary rose, now triumphant, now appealing, here bright with the warmth and color of one school, and there majestic in the classic lines of another. The winning of the audience was instantaneous and complete, and when the singer paused at the end of a song it seemed as though her audience would take a moment to regain the earth, after following the higher thought in the music; then followed the most enthusiastic and most sincere applause. Miss Clary is easily the greatest contralto Charleston has ever had the pleasure of hearing. Charleston is ready now to say, with the musical people of the country, that this young Southern woman is possessed of a remarkable and beautiful voice, the like of which has not been known in this land in many years.—Charleston (S. C.) News and Courier, April 18, 1902.

Dudley Buck, Jr., Students' Musicales.

THIS occurred last Wednesday evening, at the Buck-Babcock studios, Carnegie Hall, with this program:

Parted	.....Tosti
Border Ballad	.....Cowen
	Dudley Buck, Jr.
Thou Art Like Unto a Flower	.....Rubinstein
'Tis All that I Can Say	.....Hope Temple
	Miss Jane Daniel
Mariquita	.....Marzo
	Miss Name E. Hawk
Sing Me to Rest	.....Allitsen
Two Grenadiers	.....Schumann
	Harry Livingston Chapman
Die Lorelei	.....Liszt
Swallows	.....Cowen
	Miss Marie Beaumont Weber
Wie bist du meine Koenigin	.....Brahms
Danny Deever	.....Damrosch
	Hugh Williams
The Young Rose	.....Macpherson
Mon Cœur s'ouvre à ta Voix	.....Saint-Saëns
	Miss Emily F. Walsh
Chant Hindou	.....Bemberg
	Miss Lucie Jeffers Lull
Wynken, Blynken and Nod	.....Nevin
The Misses Walsh, Weber and Hawk, Messrs. Williams and Buck.	
At the piano, Mrs. Francis Blossom, F. W. Riesberg.	

Miss Jane Daniel made quite a hit with her sweet voice, singing with taste, while the handsome personality and fine voice of the contralto, Miss Hawk, made her Spanish song most effective. Mr. Chapman's voice is singularly like Miles', and he sang with much expression and musical temperament. Miss Weber was brilliant and artistic in all she did. Baritone Williams is climbing the road to greatness; full of sentiment was the Brahms love song. The sweet, sustained high notes of Miss Walsh, the A flat



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particularly, and her evident musical intelligence made her singing enjoyable, and the expressive voice of Miss Lull brought forth a round of appreciative applause. The Nevin quintet had to be repeated, so well was it sung and so much did it please. These Buck pupils all showed (more or less matured according to the length of time they have studied under him) thoughtful intellectual application, always distinct articulation, reliable tone-production and, of course, musical interpretation; this is to be expected of a Buck pupil.

Mrs. Francis Blossom (née Buck) played beautiful piano accompaniments, aided also by Mr. Riesberg. Quite a few prominent professionals, teachers and singers were present, mingling compliments for Mr. Buck with light refreshment and good comradeship.

MR. KLEIN AND MR. PADEREWSKI.

At the invitation of Hermann Klein a large number of prominent people met Mr. Paderewski at Sherry's on Tuesday, April 29, the day before the sailing of Mr. Paderewski. It was, in fact, a reception given to Mr. Paderewski by Mr. Klein. The following program was performed, Mr. Paderewski playing a number of important Chopin and Schumann numbers:

Duets—
Ave Maria.....Saint-Saëns
A Granata insiem (Aben Hamet).....Dubois
Miss Esther and Miss May Palliser.
Sonata, Piano and Violin, op. 13.....Paderewski
M. Paderewski and M. Adamowski.
Songs—
O jeune fille (Dame de Pique).....Tchaikowsky
Rosalind's Madrigal.....Old English
Miss Esther Palliser.
Piano Solos.....
M. Paderewski.
Violin solo, Paraphrase on Manru.....
Arranged by T. Adamowski and E. H. Schelling
M. Adamowski.
Duet, El Desdichado.....Saint-Saëns
Miss Esther and Miss May Palliser.
Max Liebling and Arthur Rosenstein at the piano.

Mr. Klein has relinquished his studio at 120 West Seventy-first street and is completing his work for the current season at the Hotel Majestic—a season, by the way, that has been of deep satisfaction artistically to Mr. Klein and of important practical results. The address of his studio for the fall will be announced in due time in these columns. The character of Mr. Klein's clientèle is of the most prominent nature in musical and vocal circles, and it is hoped that he will remain here permanently to extend his labors and influence.

The Robinsons of Carnegie Hall.

MRS. M. HESSIN ROBINSON'S voice is a genuine contralto and she sings with dramatic fervor. Of a recent concert at which she was the soloist the Brooklyn Times said the following:

Mrs. Robinson sang in a delightful manner an aria from "Samson and Delilah," and "Love, the Pedlar," by German, the latter a merry melody, in which her clear low notes and faultless enunciation were particularly noticeable. She graciously responded to several encores.

She has been re-engaged as contralto soloist for another year at St. Paul's Chapel, Trinity parish.

While singing at this season's church trials Walter Robinson was offered the position of tenor soloist at the Madison Avenue Baptist Church, the Madison Avenue Methodist Church and Dr. Parkhurst's church. He accepted the last and will sing in company with Effie Stewart, soprano; Rosa Linde, contralto, and Mr. Robinson, bass.

ROSA LINDE.—Rosa Linde sang last week at the Springfield (Mass.) Festival the part of Sophie in Liszt's "St. Elizabeth," a short but exceedingly difficult role, long enough, however, to establish her as a singer of highest artistic ability.

The Springfield Union said of her:

The second part of the oratorio went with much greater smoothness, and the orchestra played with less apparent unfamiliarity with the score. Mme. Rosa Linde was an admirable Sophie, bringing out the venomous nature of the usurper with a strong touch. Her voice is not melodious in the middle register, having a somewhat flat tone, but her high notes are fine, clear and full of dramatic intensity. The spite and heartlessness with which she managed to invest the command "No longer tarry, hence away," were truly remarkable, and her tones were taken with a sure pitch.

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TOURS and CONCERTS ARRANGED.

THE MORRISSEY GRAND OPERA COMPANY,

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CONTRACTS have been signed between James W. Morrissey and John H. Springer, manager of the Grand Opera House, whereby Mr. Morrissey will give a season of grand opera in English at the big opera house on the West Side, beginning Monday, June 2, and continuing for eight weeks. Miss Rose Cecilia Shay, the talented young prima donna of Cincinnati, who achieved pronounced success on her recent tour of the large cities West and South, will be at the head of a company which Mr. Morrissey promises that for magnitude and excellence has not been equaled since the days of Parepa-Rosa and



ROSE CECILIA SHAY.

Emma Abbott, and it is confidently hoped that Miss Shay will occupy the void in the hearts of the American music lovers left vacant by the death of these two popular singers.

Miss Shay possesses all the essential attributes which go far toward success; a superb voice, keen intelligence, diligent application and remarkable beauty. Her debut in New York is looked forward to with much interest, as on that occasion she will, it is asserted by many of those who have heard her, take her position before the world as one of the foremost American prima donnas and a most desirable acquisition to the English operatic stage.

The repertory of the company and the operas for production at the Grand Opera House will embrace: "Carmen," "Mignon," "Faust," "Lucia," "Martha," "Il Trovatore," "Rigoletto," "Romeo and Juliet" and "The Bohemian Girl." The season will open with "Carmen," and each opera will be given for one week.

Other artists in the company are Miss Harriet Packard, of the Carl Rosa Opera Company, London, and Miss Julia Allen, of this city, who will divide equally with Miss Shay the artistic work announced.

Besides these artists are Miss Eugenie Barker, Miss Gertrude Stern and Miss Grace Kellogg. Among the tenors, baritones and basses are Barron Berthald, Edgar Sinclair, A. Alberti, Lawrence Mooney and Frank Belcher, the last two mentioned from the Carl Rosa Opera Company; Edward Abramoff and Charles Abbott. There will be a chorus of one hundred from the Maurice Grau Metropolitan Opera House company and the musical director will be C. de Macchi. With such an admirable lyric organization, and at the popular prices of this house, the long-looked-for English grand opera company should come to stay.

COMING CONCERTS.

Forbes Law Duguid gives his second concert to-morrow, Thursday, evening at United Charities Hall, Fourth avenue and Twenty-second street, assisted by Miss Duguid, Jessie E. Spurgeon, elocutionist; Rud. Jacobs, violinist; John Bradford, flutist; Bert Helms and F. W. Riesberg at the piano.

Kate Stella Burr's annual concert at Grace M. E. Church, West 104th street, occurs to-morrow, Thursday, evening, with these artists: Miss Cecilia Niles, soprano; Mrs. Elizabeth Leonard, alto; Harry McClaskey, tenor; Percy Hemus, baritone; Chas. Schuetze, harpist; B. H. A. Hoffmann, violinist; Richard Wander, cellist; with Miss Burr, the enterprising and capable organist of the church, at the piano and organ.

A sacred concert, given by 100 trained singers under direction of Mr. Rosenblatt, will be held on Friday night, May 9, at 8 o'clock, at Seventh Street Methodist Episcopal Church (near Third avenue), Rev. John R. Henry pastor. Master Michel Shapiro, violin soloist, and Platon Brounoff, pianist, will assist. A cordial invitation is extended to all. The offering will be devoted to the Sunday school fund. Mr. Brounoff has conducted the music at this church for a month past, and marked improvement has been the result.

Becker Pupils' Recitals.

THE fifth of the series of piano recitals by pupils of Gustav L. Becker was given on May 3 by Miss May Beach, of Morristown, at Mr. Becker's home, 1 West 104th street, on Saturday morning, May 3. Miss Beach, who is herself a successful teacher, gave the program, with the assistance of Miss Sylvia Ancona Rauch, who gave four rhythmic recitations, accompanied throughout by Miss Adeline Jaeger at the piano.

Miss Beach's playing showed admirable poise; she brought out her climaxes with fitting intensity, which she did not permit to lapse into exaggeration. The seldom-played Field Concerto served to show her technical proficiency. Miss Rauch's numbers had the charm of novelty from the curious musical setting. She recites with refreshing grace and naturalness.

A SHERRY MUSICAL.—Florence de Vere Boesé, soprano, gave an attractive program at Sherry's on the evening of April 25, assisted by Douglas Powell, baritone, in a number of interesting old English ballads, and George Grossmith, the English musical humorist. Miss Gisela Frankl was the accompanist. Miss Boesé, whose voice combines both flexibility and dramatic breadth, was in excellent form, singing with brilliant execution and interpretation. Her strongest numbers, by way of contrast, were "Chanson des Baisers," by Bemberg, and "Air d'Adieux," from "Jeanne d'Arc," by Tchaikowsky. Other of her selections were: "Chant du Papillon," by Spohr; "Bergerette," Eighteenth Century; "Ungeduld," Schubert; "Chantez, riez, dormez," Gounod; "Beloved, It is Morn," Aylward, and "Nymphs and Shepherds," by Purcell, each of which was given with delightful finish and peculiar charm.

This young lady, who has studied both in New York and abroad, is one of the conscientious workers who are bound to come to the front. Mathilde Marchesi is quoted as saying that Miss Boesé's voice was one of the best she had ever heard, and predicted for her a great future.

"THE FLIGHT OF THE EAGLE."—Homer Norris, of Boston, Mass., goes to Philadelphia to direct a performance of his Whitman music the first week in May. The Walnut Avenue Choral Union, which Mr. Norris conducts, is to give Cowen's "Rose Maiden," May 14, in Roxbury, with full orchestra accompaniment. Mrs. Allston Williams, Miss Louise Ainsworth, Robert Hale and F. W. Wodell have been engaged for the solo parts. Miss M. B. Willis acts as pianist for the Union.

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727 EMMA SPRECKELS BUILDING,
SAN FRANCISCO, April 28, 1902.

THE season is drawing gradually to a close and already we begin to feel the effects of it in matters musical. Concerts are few and far between, the principal local affairs of last week being the concert of Miss Annette Hullah, the English pianist, of which I gave an advance notice, and an organ concert on Thursday evening at Trinity Church by Louis H. Eaton, the organist and musical director of Trinity Choir, who is Dr. H. J. Stewart's worthy successor. Mr. Eaton was assisted in his program by Miss Millie Flynn, the solo soprano of the choir. Mr. Eaton is taking up a custom inaugurated by Dr. Stewart, with the variation of giving the concerts on a week day instead of supplementary to the Sunday evening service, as in the former case. Mr. Eaton is as fine an exponent of organ literature as we have ever had in San Francisco. Added to this he is a splendid technician and an enthusiast and ardent music lover for music's own sake. A pupil of the celebrated Guilman, more need hardly be said in his favor. The program on last Thursday evening contained many good numbers, and I reproduce it below:

Toccata and Fugue in C major.....	Bach
Bach Prelude.....	Chambault
Soprano solo, I Follow Thee Also (from the St. John Passion).....	Miss Flynn.
Concert Overture in C minor.....	Hollins
Funeral March and Hymn of Seraphs, op. 17.....	Guilmant
Soprano solo, Oh, Grant Me in the Dust to Fall (from St. Ludmilla).....	Dvorak
.....	Miss Flynn.
Cantabile Pastorale, op. 15.....	Guilmant
Sonata, No. 5, op. 80.....	Guilmant
.....	Louis H. Eaton at the organ.

To-morrow night is the piano recital given by the piano pupils of the California Conservatory of Music, Otto Bendix director. I published the program previously.

Paul Steindorff, director of music at the Tivoli Opera House, and director of the local symphony concerts, has been director also of the park band, and with the resumption of the street car service after the strike of the past week, the Golden Gate Park Band concerts were resumed yesterday afternoon after a period of inactivity. Mr. Steindorff begins his work with the initial concert to-day, and declares his intention of giving concerts mainly on popular themes. The program for yesterday's concert was as follows:

Austrian Hymn, with variations.....	Faust-Gounod
Potpouri.....	Leoncavallo
Prologue from I Pagliacci.....	von Suppé
Overture, Light Cavalry.....	Puerer
Artist's Life.....	Strauss
Selections, Fortune Teller.....	Herbert

The "Fortune Teller" is still having a big run at the Tivoli, with Anna Lichter, Frances Graham, Aimee Leicester, Harold Gordon, Anna Meyers, Arthur Cunningham and Ferris Hartman in the leading roles. It will be followed by the "Singing Girl," another of Alice Neilson's successes.

A feature of the benefit entertainment for the Women's Press Association this afternoon, at Century Hall, will be vocal numbers by Madame Guido Spitzky, who has but recently returned from Egypt. She spent many months in Siam, and sang before the king who was charmed beyond measure with her voice. It is said also that the

Madame is a writer of no small ability, which she employs in story writing with success.

Manager Friedlander is making a big success of Fischer's pretty little theatre. The piece now running is one of Weber and Field's musical burlesques and sports the striking title of "Fiddle Dee Dee." Maud Amber, a new voice; Lilian Coleman, the contralto, who was with the house when it opened, and Winfield Blake, the basso, carry off the musical honors. There seems to be no sign of the popularity of this piece decreasing, and the house is crowded to the doors every night.

Carrie Roma, the opera singer who "belongs" to Frisco, and has made quite a success in operatic roles in London, has launched her song cycle, and the good people of London town have received it well. Mme. Roma has composed many lovely songs, and her San Francisco friends are proud of her talent.

The choir of the First Christian Church, of Sacramento, are assisted by a large auxiliary chorus preparing the oratorio of "Belshazzar." The rehearsals are being rapidly pushed forward and great interest is being manifested in the coming production.

MRS. A. WEDMORE JONES.

SECOND CONCERT BY THE ECHO CLUB.

THE Echo Club, which is composed of the recognized French horn players of New York and vicinity, gave the second concert at the Aschenbroedel Club house in Eighty-sixth street last Sunday afternoon. It seems needless to state that the audience which attended was a musical and discriminating one. The proceeds were added to the sick fund of the Verein. Anton Schott, the Wagnerian tenor; Charles Schultze, harpist, and Miss Ottilie Schuecking as accompanist, assisted in a most attractive program. Hermann Dutschke, the leading spirit among his brother horn players, conducted between forty and fifty of them, in three numbers, the overture to Mehul's "Joseph"; "The Night," by Beethoven, and a "Drinking Song," by Schantl. The "Drinking Song" was redemanded. This orchestra of French horns plays with beautiful quality and with dignity and finish worthy of all praise. Mr. Dutschke conducts with authority.

Anton Schott sang with enthusiasm "Der Harfner," by Schumann, and two settings of "The Grenadiers," Schumann's and Reisinger's. Of special interest to the musicians was the new suite by Charles Becker, dedicated to the Echo Club by the composer, who was present and conducted the work. The suite is difficult (in eight voices), but it was smoothly and beautifully performed. The divisions—Preamble, Maestoso, Jagdszene, Molto vivo, Traumlied, Andante sostenuto, Intermezzo scherzoso, Allegro, Im Walde (Finale)—are happy in contrast and effective as a whole. The Hunting Scene would make a neat little concert number in itself. The audience joined the members of the Verein in an ovation to Mr. Becker.

Stella Hadden Alexander to Teach at the Clavier Piano School.

MRS. STELLA HADDEN ALEXANDER, the distinguished pianist, will be one of the artist teachers or teacher of interpretation at the Clavier Piano School during the summer term.

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By Edmund J. Myer.

[The Boston Music Company, Boston.]

SINGERS and teachers generally will be interested in this, the author's fifth work on the singing voice, as it is decidedly a practical work. It may be said to enjoy the unique distinction, among works on the singing voice, of being logically and systematically formulated. It is divided into three parts: Part first, Evolution; part second, Vitality; part third, Aesthetics. According to the prospectus the book is written to emphasize or bring out more clearly if possible the movements upon which the whole system of the author is built.

The sub-title of the book is as follows: "A Practical Study of Vitality, Vitalized Energy, of the Physical, Mental and Emotional Powers of the Singer, through Flexible, Elastic Bodily Movements."

In this book Mr. Myer is evidently working back to the old Italian system, and the force of the statement that his work is based upon "Nature's Laws and Common Sense" becomes clearer when we remember that the old Italian school "was founded upon a principle of life and action and not upon a system of exercises." Most modern methods are simply a series of vocal exercises. This work leans in the direction of the old school in so far as it is a study of physical, mental and emotional vitalization. The author claims that the prevailing vocal condition is one of physical depression, due to that which he calls "the local effort school of singing." Singing, he claims, is a form of self-expression. There is only one medium through which man can express himself in speech or song, and that is the human body. He devotes a chapter to showing the importance of a right training of the body, and that it is only through flexible, vitalized movements that the singer can express himself freely and without restraint. The influence of the body upon the true conditions of tone is well known to the great orator and singer. If these things are generally known to singers and teachers, as they should be, why is there so much muscular singing?

In the practical work of his system, as shown in this book, the author claims to have logically formulated a system for teacher and singer based upon principle, theory and device. Nothing new is claimed for the fundamental principles given, but much is claimed for the movements and devices used for their study and development.

We quote from the book: "The first principle of artistic tone production is the removal of all restraint."

"Theory: Correct tone is the result of certain conditions demanded by nature, not man's ideas. These conditions are dependent upon form and adjustment; and form and adjustment, to be right, must be automatic, and not the result of direct or local effort."

Then follow the devices given for the study and development of this first principle. These are simple exercises or studies, with directions for applying them through the movements, for the removal of all restraint. This is done, according to the book, by vitalization, by vitalized energy, instead of effort. This removes all necessity for local muscular effort, and gives the voice freedom. This idea alone, if practical, as the author claims it is, should go far toward hastening that much desired period, the renaissance of the vocal art.

"The second principle of artistic tone production is Automatic Breathing and Automatic Breath Control."

"Theory: The singing breath should be as unconscious, or, rather as sub-conscious, as involuntary, as the vital or living breath. It should be the result of flexible action, and never of local muscular effort. The muscular breath compels muscular control; hence throat contraction. The nervous breath, nervous control; hence relaxation and loss of breath."

Then follow the devices for developing these conditions.

"The third principle of artistic tone production is High Placing and Low Resonance."

Thus the book is formulated under seven fundamental principles of singing; the theories based upon these principles and the devices used to study and develop them.

This formula must attract all who are interested in the singing voice. It is largely the outgrowth of Mr. Myer's work in the normal course at his Lake Chautauqua summer school. Teachers, therefore, will be especially interested. No singer or teacher can read this work without

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being aroused, vitalized and helped more or less, it matters not how much he may differ from the author in regard to the movements and devices used to develop the fundamental principles of singing.

ALBANY NEWS.

ALBANY, N. Y., April 17, 1902.

A PLEASANT surprise was tendered Dr. J. Benton Tipton, organist and choirmaster of All Saints' Cathedral recently. Before the processional at the morning service Bishop Doane called Dr. Tipton before him, and in the presence of the vested choir presented him with a purse of gold, in recognition of nine years' service to the cathedral. Dr. Tipton showed his keen appreciation of the gift by gracefully acknowledging the same.

Mrs. Magill having resigned as soprano soloist of the First Reformed Church, Mrs. G. Douglass Winne has been appointed to fill the vacancy. Mrs. Winne is well known as a vocalist to Albanians.

A musicale was given at the home of Mrs. C. S. Pease on Madison avenue. A quartet of vocalists, consisting of Mrs. Rogers, soprano; Miss Graham, contralto; Mr. Franklin, tenor, and Mr. Chapin, baritone, rendered a pleasing program. Miss Edith McElroy gave mandolin selections. Miss Alice McElroy and Geo. Edgar Oliver accompanied.

The seventh annual recital by the pupils of Miss Lavinia F. Mahan was given at her studio on Elm street recently.

Many Albanians journeyed to Troy to hear Mme. Lillian Nordica, who scored another triumph in her recital tour, where she sang under the auspices of the Chromatic Club.

The Diatonic Club held its fifth meeting recently at the home of its president, Miss Fanny DeVilla Ball. Subject, "Beethoven." The paper was exceptionally clever, Mrs. McAllister dealing with the subject in an interesting fashion. The program contained the following names: Mrs. Hendrie and Miss Ball, E. S. Chapin, Miss Marguerite Stilwell, Miss M. Ramsey and James MacLaughlin.

The sixth and last meeting will be held May 12 at the Second Presbyterian Church.

"Ascensional," the new Easter anthem by Miss F. de V. Ball, of this city, was sung at the First and Second Presbyterian churches at Easter by Miss Cordelia Reed and Miss Grace Patton.

I regret to announce the serious illness of Mrs. Olivia Campbell Shafer, a well-known soloist of this city. Mrs. Shafer was for seventeen years soprano soloist of the First Reformed Church, and for seven years of the Fourth Presbyterian. Her illness has caused her retirement from musical circles, and it is very doubtful that she will ever be able to resume her duties.

JOSEPHINE JACOBY.

Mrs. JOSEPHINE JACOBY, as soloist at the concert by the Brooklyn Apollo Club, was received with great cordiality by the members and the 2,000 guests. In their reports the Brooklyn critics referred as follows to her singing:

Mrs. Jacoby will be numbered among the soloists whose appearance, not less than their voices, is pleasing to Apollo audiences. Her first selection, "Che Faro Senza Euridyce," from Gluck's "Orpheus," set forth her artistic capabilities and laid claim to appreciation for her clear enunciation. Her voice is deep and rich in her lower register. At her second appearance she sang this group of songs: "Im Herbst," Franz; "Oh, Let Night Speak of Me!" Chadwick, and "Springtide," Becker. As an encore she sang, "Mighty Lak' a Rose," Nevin.—Citizen, April 16, 1902.

The next number was the aria, "Che Faro Senza Euridyce," from Gluck's "Orpheus," sung by Mrs. Jacoby. She scored a triumph, rendering the aria with a wealth of dramatic power, and the selection was one which exhibited the full quality of her voice, which is of phenomenal range, purity and with plaintive tone. Her notes were sounded full and true without the slightest effort, showing that she possessed reserve power. * * * Mrs. Jacoby then rendered three selections: "Im Herbst," by Franz; "Oh, Let Night Speak of Me!" Chadwick, and "Springtide," Becker. In these she but repeated her first success, and to an enthusiastic recall sang a dainty baby song, "Mighty Lak' a Rose," Nevin.—Standard Union.

Mrs. Josephine Jacoby, contralto, whose ample rich voice has been heard and admired in the past, was the soloist of the evening. She sang Gluck's "Che Faro Senza Euridyce," and three songs, "Im Herbst," Franz; "Oh, Let Night Speak of Me!" Chadwick, and "Springtide," Becker.—Brooklyn Times.

SOUSA'S BAND.

FOR the spring tour through the Middle States and Canada Sousa has engaged as soloists Miss Lucile Jocelin, soprano, and Miss Marguerite de Fritsch, violinist. These artists will make their first appearance with Sousa's Band next Sunday afternoon in the Metropolitan Theatre, and will appear the same night at the concert in the Metropolitan Opera House. Mr. Sousa has returned from Hot Springs, Va., where he has been spending a few weeks. He has just completed a new march, also a patriotic hymn, "The Messiah of the Nations." The latter will be heard for the first time at the dedication of the Soldiers' and Sailors' Monument May 15.

MRS. WILLIAM McALPIN.

MRS. WILLIAM McALPIN'S reappearance on the concert stage recently was nothing less than an artistic triumph and a tribute to the versatility of her vocal talent. The following encomiums on her recent Cincinnati success will speak for themselves:

The opening number, "Dich Theure Halle," from "Tannhäuser," was enunciated with stately dignity, and it was quickly evident that she had great tonal resources. In every number given there was so much style and such abundance of temperament, together with such musicianly interpretation, that the true artist was evident at all times. More than that, the singer possesses extremely sympathetic tones, and in the group of ballads this was especially notable. The closing number, which abounds in colorature work, showed how



MRS. WILLIAM McALPIN.

well the singer has mastered this part of her art, and she was forced to respond with an encore.—Cincinnati Commercial Tribune, April 12.

Mrs. McAlpin's methods are beyond criticism. Her voice, a dramatic soprano of unequalled resonance and bird-like melody, is delicately modulated, and secure in phrasing as to fix its quality of acclimation, and her exceptional interpretations of diverse roles awake intensest thrill.

"Dich Theure Halle" ("Tannhäuser"), the introductory song, stamped her as mistress of artistic passion, passing with grace and ease from the lower to upper registers, her attacks given with the poetic fervor of the born impresario and artist.

The morceau, "Norma" (Donizetti), portrayed the sustaining force of her voice, the "Magic C" winning wildest applause.—Cincinnati Post, April 12.

Mrs. McAlpin is a woman of superb appearance, as though created for the stage. Her intonation is always correct, and her tones are free of any tremolo, which one is so often obliged to hear from improperly trained voices.—Cincinnati Freie Presse, April 13.

Cincinnatians have a right to be proud of Mrs. McAlpin from another standpoint, for there are few of the modern musicians who are so thoroughly musical in the best sense of that term as this local singer. Her art is not surface work, and she has entered into the spirit of the composition she presents so thoroughly that there is breadth, style and force to all that she does.—Cincinnati Commercial Tribune, April 13.

The particular attraction last night was the opportunity to hear Mrs. Margaret Johnston McAlpin in the vocal solo numbers of the Rose Croix Degree as she sang them at the golden convocation. That the audience was enthused by her splendid voice and magnificent rendering of the songs was evidenced by their calls for more. She carried the house away with the "Invocation," Professor Nembach's feeling composition, the first solo number of the Rose Croix. So it was in Rossini's "Inflammatus." Besides she sang two numbers that were on the program of her concert at Music Hall last Friday, "Lascia Ch'io Pianga," by Handel, and "Casta Diva," by Bellini. Always generous to her audiences, she gave as encores "Down on the Suwanee River" and "Old Kentucky Home," for which she received a storm of applause.—Cincinnati Enquirer, April 17.

Mrs. McAlpin was the soloist and received unstinted applause, but while the program without the music would have meant little of what it really expressed, yet the auditors were entranced with the gradual unfolding of the sacred scenes of the Lord's passion.—Cincinnati Commercial-Tribune, April 17.

The splendid choir was, as usual, a feature, and that attraction was added to, as in the first instance, by the voice of Mrs. Margaret Johnston McAlpin. She was in splendid voice and drew applause of unstinted praise. Her singing of "Lascia Ch'io Pianga" and "Casta Diva" caused a demand for encores, which she gave with that ever readiness to please.—Cincinnati Enquirer, April 19.

ELECTA GIFFORD'S RECITAL.

Before the Philharmonic Society of Nashville.

MONDAY afternoon, April 14, Electa Gifford sang before the Philharmonic Society of Nashville, Tenn. Of this recital the Nashville press speaks in the following laudatory terms:

Miss Electa Gifford, soprano, who fairly captured the Thomas audience Saturday night by her beautiful voice, literally enthralled those who heard her at the Philharmonic recital yesterday afternoon. The musically cultivated of the city were largely represented in the fashionable audience which entirely filled the theatre, even to the gallery, and the enthusiasm of those best qualified to criticize was the best testimonial to the worth of Miss Gifford's performance. Miss Gifford's voice is clear as a bell, sweet as a nightingale and perfectly schooled. For the sake of the culture in it alone it is a delight to listen to a vocalist who has succeeded in bringing training to such a high degree. Her power of sustained breathing and wonderful facility in all technical difficulties is a tribute to her masters as well as to her own musical endowment and application. Miss Gifford attained her greatest success in the lullaby of Taubert's "Wienlied," which was sung entirely without embellishment, save that of a perfect expression of tenderness. After that the hearts of the audience were carried along on the most delicious and cultivated waves of melody at the will of the singer. She was repeatedly encored, and even after the last number the applause continued until she was compelled to sing once more.—American, April 15.

Miss Electa Gifford, the charming soprano singer, gave a very delightfully arranged recital yesterday before the Philharmonic Society.

She has a clear voice of good range, and her method is productive of the most charming results. She sings as if she were enjoying every note she utters in the sincerest manner imaginable, without the slightest iota of affectation. Her program, altogether, was one of the most judiciously selected heard before the society this year. She first sang a group of ancient arias and songs, and then six German songs by Brahms, Schumann and Schubert. One of these especially, "Auftrage," by Schumann, was a dainty, rippling little melody that told the sighings of a lover separated from his mistress, in which he entreates the little wave, the dove, the moon, to take her his message of devotion. Miss Gifford gave this with such fascinating naivete and expression that she was compelled to sing it over. "Wienlied," a beautiful melody by Taubert, was one of the most musical numbers on the program, and the Waltz Song, from Gounod's "Romeo et Juliet," showed the singer's voice to splendid advantage.—Banner, April 15.

In a song recital at the Masonic yesterday afternoon Miss Electa Gifford repeated the triumph she scored as soloist to the Thomas Orchestra at the Tabernacle Saturday night.

It can only be repeated with emphasis that Miss Gifford has one of the most pleasing voices heard in Nashville this season. It is at once sweet and strong. Miss Gifford also has it under perfect control.

Of the selections given at yesterday afternoon's recital among the best were the beautiful Waltz Song from "Romeo and Juliet," "The Seasons," "Stanchen," "With Verdure Clad" (from "Creation"), and "Oh, Moonlight Deep and Tender."

A large crowd was present at the recital. Miss Lina Garland Snow acted as accompanist, playing with sympathy and taste.—News.

MISS LESLIE STEWART'S RECITAL.

A DELIGHTFUL musicale was given on Wednesday afternoon, April 23, by Miss Leslie Stewart, soprano, pupil of E. Presson Miller, in the spacious drawing room of Mrs. John Noble Stearns, 10 West Fifty-eighth street. Miss Stewart was assisted by M. James Brines, tenor, and Mr. Miller at the piano. The large and fashionable audience was enthusiastic over the following program:

Villanelle.....	Dell	Acqua
My Mother Bids Me Bind My Hair.....	Haydn	
Where the Bee Sucks.....	Sullivan	
Miss Stewart.		
Ich Liebe Dich.....	Mildenberg	
Songs of Araby.....	Illy	
Mr. Brines.		
Who Is Sylvia?.....	Schubert	
Aria, Ah, fors e lui (Traviata).....	Verdi	
Serenade.....	Pierne	
Damon.....	Stange	
Love, the Pedlar.....	German	
Miss Stewart.		
Molly's Eyes.....	Hawley	
A Memory.....	Park	
Love.....	Park	
Mr. Brines.		
If No One Ever Marries Me.....	Lehmann	
The Swing.....	Lehmann	
Spring Song.....	Becker	
Miss Stewart.		
L'Addio.....	Nicolai	
Miss Stewart and Mr. Brines.		
Mr. Miller at the piano.		

The young artist's high soprano is light, but very carrying, and she sings with an ease of manner and an intelligent conception of her songs which is wholly delightful. Her well placed voice was entirely equal to the demands of her program, each number being sung so well that it is difficult to say which pleased most.

Mr. Brines, also a pupil of Mr. Miller, won instant success with his numbers. His clear, bright tenor was heard to special advantage in "Songs of Araby." Mr. Brines'

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naturally fine voice is used with intelligence and skill, and he possesses a musical temperament. Miss Stewart was fortunate in having the following fashionable list of patronesses: Mrs. James Herman Aldrich, Mrs. John James Amory, Mrs. George Elder Adams, Mrs. Daniel Butterfield, Mrs. James H. Bailey, Mrs. Hebbard K. Brown, Mrs. Henry Bullwinkle, Mrs. Walker Curry, Mrs. J. H. Cattus, Mrs. J. L. Cunningham, Mrs. Howard Carroll, Mrs. William C. Chambers, Mrs. Vernon M. Davis, Miss Evelina E. Davis, Mrs. James R. Franklin, Mrs. F. Fechheimer, Mrs. John M. Gardner, Mrs. Powhatan Graham Gordon, Mrs. Edward Hall, Mrs. Esther Herman, Miss Laura P. Halsted, Mrs. Hamilton Higgins, Mrs. Ovid A. Hyde, Mrs. George E. Hoe, Miss Ingraham, Miss Jeanne Irwin-Martin, Mrs. Alfred B. King, Miss Emma Goble Lathrop, Mrs. F. A. Lane, Mrs. Donald McLean, Mrs. Josiah Taylor Marcan, Miss Caroline E. Mason, Mrs. George H. Purser, Mrs. James W. Randell, Mrs. C. A. Runk, Mrs. Andrew J. Robinson, Mrs. M. George Ryttenbergh, Mrs. Theodore Ricksecker, Mrs. John Noble Stearns, Mrs. James Fitch Swinburne, Mrs. John Stanton, Mrs. Theodore Sutro, Mrs. J. Alexander Striker, Miss Mary Stewart, Miss Mary Springer, Mrs. Henry Morgan Tilford, Mrs. W. H. Tillotson, Mrs. Louis Lorenzo Todd, Mrs. Margaret Purser Valentine, Mrs. Ella Wheeler Wilcox, Mrs. Thomas A. Whitney, Mrs. Harry Wallerstein, Mrs. Irving R. Wiles, Mrs. Henry Bramble Wilson.

Gralow and Briggs' Success.

CARL GRALOW (baritone) and Harold Stewart Briggs (pianist) appeared on the evening of May 1 last, at the Amakassin Club (Yonkers), at a concert given by Mr. Hinrichs and his Philharmonic Society of Columbia University, for the benefit of the Homeopathic Hospital. The affair was given under fashionable patronage. They both achieved a success not surpassed in Yonkers for years, being recalled many times. Both gentlemen reflected great credit upon their teachers, Mrs. Morgan and Francis Fischer Powers.

Minnie Tracey Sings German in Paris.

MISS MINNIE TRACEY, the American prima donna, and Eugen d'Albert, the great pianist, were the soloists on April 14 at the nineteenth concert given in Paris by the Nouvelle Société Philharmonique. Miss Tracey sang three groups of songs, those by Schubert, Brahms and Richard Strauss in German, and the audience received her with enthusiasm. She sang songs in French by Berlioz, Faure and d'Albert, the latter playing the accompaniment for his own song, "En Passant." The concert hall at 8 rue d'Athènes was crowded with a musical and very demonstrative audience.

SOVEREIGN AND DUFALT AT ROSEVILLE.—Alice Sovereign, contralto, and Paul Dufault, tenor, both of Pilgrim Congregational Church, Brooklyn, were the solo singers at F. W. Riesberg's church, Roseville, Sabbath evening. The two beautiful voices united in duets, "O Morning Land," by Phelps, and "Will You Go?" by Havens, and each sang a solo, Geibel's "Jesus Thou Art Standing," and Gray's "Dream of Paradise." Next Sunday William F. Parsons and Percy Hemus, of the cathedral, both baritones, will unite, singing Handel's "The Lord Is a Man of War" and other duets and solos. Other recent soloists at this church have been Margaret Keyes, Mary Howe, Edward Bromberg and Oley Speaks.

EVERARD CATHROP.—The increasing prominence of this tenor justifies special reference to him and his career, begun as tenor of the Cornell University Glee Club, singing in prominent churches in Syracuse, studying later with John Dennis Mehan, in Detroit, for two years, and after that teaching in the Syracuse University. Last September he came to New York as tenor of the choir of the West End Collegiate Church, singing also quite a bit in public, such as at the Rainy Day Club, the American Authors' Evening, Hotel Majestic, &c. He will sing at the Watertown Festival in May, in "Stabat Mater," with Paur's Orchestra.

A NEVIN FELLOWSHIP.—Mrs. Ethelbert Nevin is to establish a fellowship in the University Settlement music school. Her late husband was deeply interested in children of musical ability who were too poor to receive proper training, and she desires to commemorate his work. One child of special talent in the music school is to be selected each year to receive the benefit of this fellowship, which is to be called "The Ethelbert Nevin Fellowship."

SARA ANDERSON.—The Manuscript Society, of Orange, N. J., will give its annual concert on May 9. Sara Anderson will appear as soloist, singing several solo groups with orchestra and two numbers with the club.

CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS.

Mrs. H. H. A. Beach.

My Star. Song.....Miss Nano M. Gallagher, Lowell, Mass.
My Star. Song.....N. S. Kerr, Lynn, Mass.
Song of Love.....Mme. Isidora Martinez, Boston, Mass.
Canzonetta. Song.....Mme. Isidora Martinez, Boston, Mass.
My Sweetheart and I. Song.....Mme. Isidora Martinez, Boston, Mass.
The Year's at the Spring. Song.....Miss Lapey, Buffalo, N. Y.
The Year's at the Spring. Song.....Mrs. Aagot Lunde-Wright, Boston
The Minstrel and the King. Cantata. Amphion Club, Melrose, Mass.
Exaltation. Song.....Mme. Isidora Martinez, Walpole, Mass.
Aria, Wandering Clouds.....Mrs. May Sleeper Ruggles, Newton Highlands, Mass.
Ecstasy. Song.....Mrs. Bertha Kelterborn, Boston, Mass.
Wouldn't That Be Queer? Song.....Mrs. Bertha Kelterborn, Boston
Song of Welcome.....People's Choral Union, Boston
Ballade in D flat. Piano.....Mrs. Beach, Brooklyn, N. Y.
Menuet Italien. Piano.....Mrs. Beach, Brooklyn, N. Y.
Menuet Italien. Piano.....Miss Ethel Harding, Boston, Mass.
Danse des Fleurs. Piano.....Mrs. Beach, Brooklyn, N. Y.
Danse des Fleurs. Piano.....Miss Ethel Harding, Boston, Mass.

Charles Dennee.

Rondo Villageois, op. 12, No. 3. Piano.....Miss Marjorie Cleland, Detroit, Mich.
Dance Humouristique. Piano.....Miss Jessie Garland, Detroit, Mich.
Tarantella in A minor. Piano.....Miss Meta Schwenk, Detroit, Mich.

Arthur Foot.

Poems (after Omar Khayyám). Piano. Mme. Helen Hopekirk, Boston
Cycle of Part Songs (for women's voices). Monday Fortnightly Club, Boston, Mass.
The Roses Are Dead. Song.....Mme. Isidora Martinez, Boston, Mass.
A Song of Four Seasons. Song.....Mme. Isidora Martinez, Boston, Mass.
The Rose and the Gardener. Song.....S. Townsend, Boston, Mass.
The Hawthorn Wins the Damask. Song.....Miss Harriet Cohn, Buffalo, N. Y.
Rose. Song.....Miss Harriet Cohn, Buffalo, N. Y.
Song of the Forge. Song.....Dr. John C. Griggs, Brooklyn, N. Y.
Irish Folk Song.....Miss Margaret Fry, New York
Ashes of Roses. Song.....Stephen Townsend, Boston, Mass.
O Swallow, Swallow, Flying. Miss Ida Lee Spencer, San Francisco, Cal.
Elsie's Song.....Mrs. Ege, Denver, Col.
Milkmaid's Song.....Mrs. Ege, Denver, Col.
If Love Were What the Rose Is. Song.....S. Townsend, Boston, Mass.
If Love Were What the Rose Is. Song.....Mrs. Julie Wyman, Toronto, Can.
Is. Song.....S. Townsend, Boston, Mass.
Quartet in C, op. 23. String quartet.....Tuesday Musical Club, Denver, Col.
Love Me If I Live. Song.....Mme. Isidora Martinez, Boston, Mass.
Bedouin Song (men's voices). Orpheus Club, Cincinnati, Ohio
Phæbus, Arise! (men's voices). Orpheus Club, Cincinnati, Ohio

Adolph Frey.

A Message. Song.....Miss Katharine Bodemer, Dorchester, Mass.
A Message. Song.....Mrs. Chas. H. Clements, Detroit, Mich.

Margaret Ruthven Lang.

Irish Mother's Lullaby. Song.....Miss Adele Lancaster, Chatham, Eng.
Irish Mother's Lullaby. Song.....Miss Adele Lancaster, Kensington, Eng.
Irish Mother's Lullaby. Song.....Miss Adele Lancaster, Battersea, Eng.
Irish Mother's Lullaby. Song.....Miss Adele Lancaster, Manchester, Eng.
Irish Mother's Lullaby. Song.....Miss Jennie Atkinson, Lambeth, Eng.
An Irish Love Song.....Neville Jolly, Kilbreen, Eng.
An Irish Love Song.....Neville Jolly, Kensington, Eng.
A Thought. Song.....Stephen Townsend, Boston, Mass.
Tryste Noël. Song.....Stephen Townsend, Boston, Mass.
Summer Noon. Song.....Stephen Townsend, Boston, Mass.

Frank Lynes.

Glad Easter Morning. Song.....Mrs. E. I. Nye, Wellfleet, Mass.
A Bedtime Song.....Mrs. E. I. Nye, Wellfleet, Mass.
A Bedtime Song.....Miss Greta Masson, Waltham, Mass.
A Bedtime Song.....Miss Greta Masson, Allston, Mass.
A Bedtime Song.....W. V. Dixey, Wellington, Mass.
Dreams.....Mrs. E. I. Nye, Wellfleet, Mass.
If All the Dreams We Dreamed, Miss Winnie Griffen, Detroit, Mich.
Dear Song.....Mrs. Charles Griswold, Peru, Ind.
Sweetheart, Sigh No More. Song.....Mrs. Charles Griswold, Peru, Ind.
Mazurka in A flat. Piano.....Miss Christine Baumann, Detroit, Mich.
Over the Mountains. Song.....Mr. Walker, Boston, Mass.
Sweetheart. Song.....Miss Greta Masson, Waltham, Mass.
Sweetheart. Song.....Miss Greta Masson, Allston, Mass.
Memoria. Song.....Miss Greta Masson, Waltham, Mass.
Memoria. Song.....Miss Greta Masson, Allston, Mass.
When Love Is Done. Song.....Miss Greta Masson, Waltham, Mass.
When Love Is Done. Song.....Miss Greta Masson, Allston, Mass.
The Betrothal. Song.....Arthur Royd, Maidenhead, Eng.

Edward MacDowell.

Keltie Sonata. Piano.....Miss Alice Colburn, Boston, Mass.
Keltie Sonata. Piano.....Miss Olmsted, Buffalo, N. Y.
Sea Pieces, op. 55. Piano.....Mme. Helen Hopekirk, Boston, Mass.
Thy Beaming Eyes. Song.....Charles Washburn, Birmingham, Ala.
Thy Beaming Eyes. Song.....Miss Myrtle Randall, Buffalo, N. Y.
Thy Beaming Eyes. Song.....Miss Caroline Montefiore, Montreal
Scotch Poem. Piano.....Perlee V. Jervis, Brooklyn, N. Y.
Etude de Concert. Piano.....Miss Doris Thielcke, New York, N. Y.

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From Woodland Sketches—
To a Wild Rose.....Harold S. Briggs, Ansonia, Conn.
From an Indian Lodge.....Harold S. Briggs, Ansonia, Conn.
To a Water Lily.....Miss Carolyn L. Willard, Chicago, Ill.
Will-o'-the-Wisp.....Miss Susie S. Poston, Memphis, Tenn.

Edna Rosalind Park.

Love. Song.....Miss Cordelia Grylls, Bath, Eng.
Love. Song.....Mme. Bertha Rosson, Darwin, Eng.
Love. Song.....Samuel Masters, Streatham, Eng.
Love. Song.....Charles Haydn, New York
Love. Song.....Arthur G. Hughes, New York

Obituary.

Katharina Ingermann Wolfram.

Mrs. Johannes Wolfram, née Katharina Ingermann, died Wednesday, April 30, 1902, 12:25 p. m., at her residence, 71 Eastman street, Cleveland, Ohio. A solemn requiem (funeral service) was held Friday morning, May 2, at St. Rose's Catholic Church, corner Detroit and Fruitland streets.

Wulf Fries.

Wulf Fries, the veteran 'cello player, whose full name was Wulf Christian Julius, died last week in Roxbury, Mass. See the Boston letter in this issue.

George Seymour Lenox Signs for Another Year.

THE popular young tenor George Seymour Lenox has signed with the Lotus Glee Club for another year, a fact most agreeable to the clubs in many cities of the East and South where this popular organization is in constant demand. While the above is true, the more immediate friends of Mr. Lenox regret his move, thinking his voice too rare and beautiful to yield in any way to the disastrous effects which usually follow the constant singing of high tones. His friends fear that the continual sustaining of the first tenor part in a club as busy as the Lotus will impair his unusual voice. To Francis Fischer Powers belongs the credit of restoring and improving Mr. Lenox's voice some years ago, and he is not a little disappointed; not only because of the danger of such work, but also that the study, which for the past two years has been at practically a standstill, must continue so.

Lenox has a field peculiarly his own, and we know of no tenor more capable of great things if he does not abuse his God given gift.

Another Tribute to Baernstein.

DETROIT, April 19, 1902.

MY DEAR MR. BAERNSTEIN—I think I have heard every adjective there is in the dictionary that could possibly be used in praise of your work in the "Mephisto" performance here. Everybody, without regard to sex, color, age or nationality, pronounces it superb. I suppose this, however, is getting to be such an old story to you that you really care nothing about it, except to continue doing your best, in which case you will continue to hear the same things. Sincerely yours, N. J. COREY.

HUGHES IN VERMONT.—Arthur Griffith Hughes sang recently in Rutland, Vt., when the *Herald* of that city said: "Mr. Hughes surprised a large audience by his artistic rendering of 'Christ at the Door,' by D. O. Evans. He sings with considerable feeling and shows excellent training." Mr. Hughes will be heard from next year even more frequently.

DUDLEY BUCK, JR., IN NEWARK.—Mr. Buck sings his father's "The Light of Asia" in Newark to-day, Wednesday. The last time he sang in Newark was at Roseville Presbyterian Church (F. W. Riesberg, organist) when he was soloist; after the service a lady approached and told him that she had heard his father dedicate that same organ some years ago.

Erskine Porter.

ERSKINE PORTER, the boy soprano, goes to Philadelphia to-day to fill an engagement with the Century Club of that city. Friday evening, May 9, Master Porter will sing at a private concert in Philadelphia. May 22 he sings at a musicale at Elmhurst, N. J., and on June 3 at Elizabeth, N. J.

WADE R. BROWN'S "HOLY CITY."—This work is to be given in Mr. Brown's Jersey City church the last Sabbath evening in this month with these solo singers: Mme. A. C. Totten, soprano; Mrs. Grace Battis Brown, alto; Mr. Haydn, tenor; A. G. Hughes, bass. There will be an adult

choir of forty voices, and the regular junior choir of sixty voices, vested.

Madame Crane's Pupils' Musicales.

SELDOM does one enjoy the privilege of listening to such a pupils' concert as was given by Mme. Ogden Crane at Carnegie Lyceum Wednesday, April 30. There were so many exceptional voices and such an evidence of artistic training and finish that the average was far beyond the ordinary.

Miss Yara Estér presided at the piano, and to her careful and conscientious work as accompanist a good share of the evening's success may be attributed. More next week.

Frank Van der Stucken.

FRANK VAN DER STUCKEN, conductor of the Cincinnati Symphony concerts, and head of the Cincinnati College of Music, left for Europe last week on the Grosse Kurfurst to be gone during the summer months.

The Cincinnati Symphony Orchestra will be increased next season, and will give concerts in many of the Western cities, in addition to the Cincinnati concerts.

EMMA A. DAMMANN BROMBERG'S PUPIL.—Miss Dammann, whose singing at her Knabe Hall concert last week was so much enjoyed, is a pupil of Edward Bromberg, from whom she has in the last year learned much.

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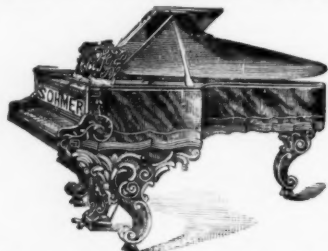
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